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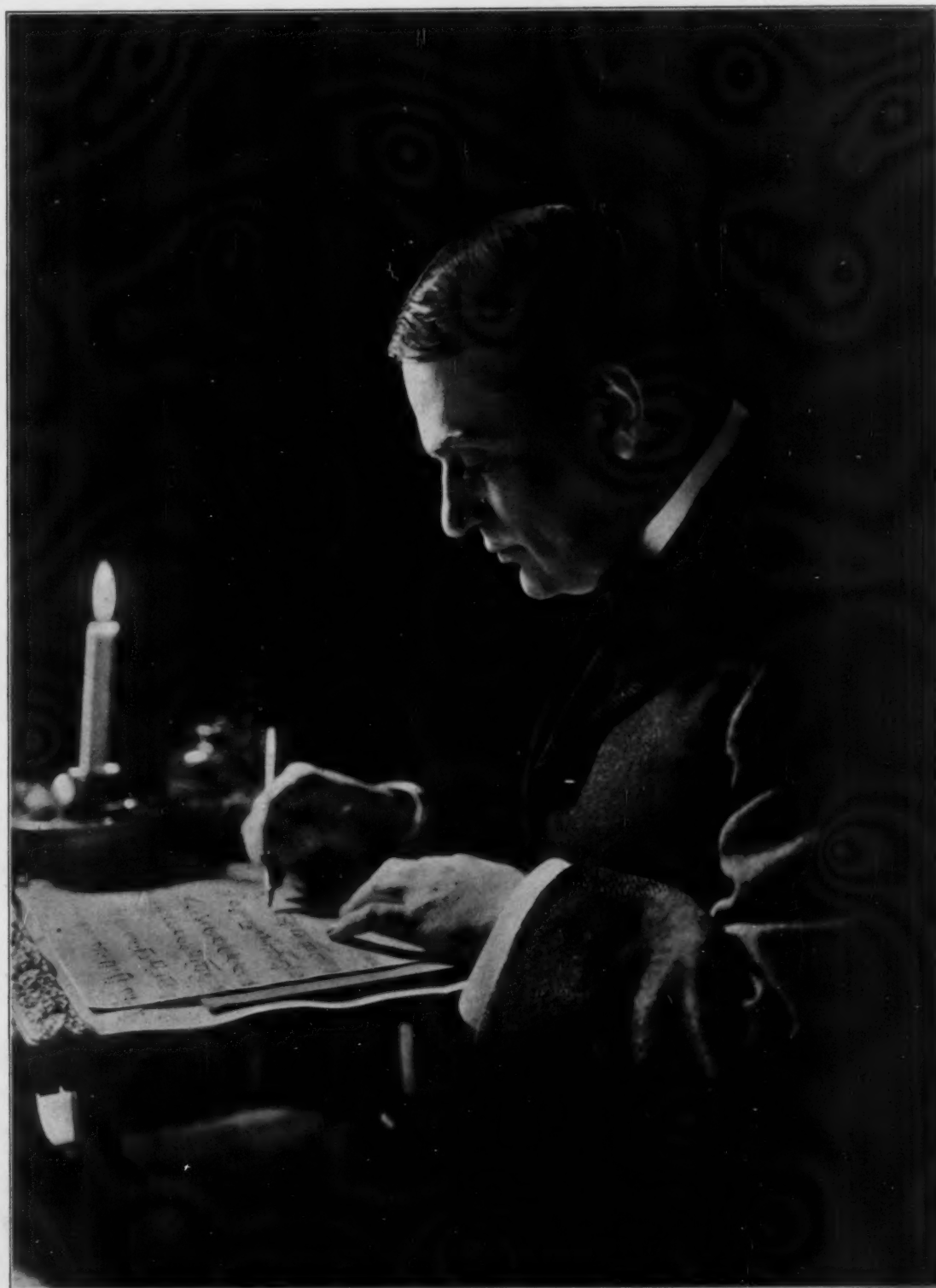
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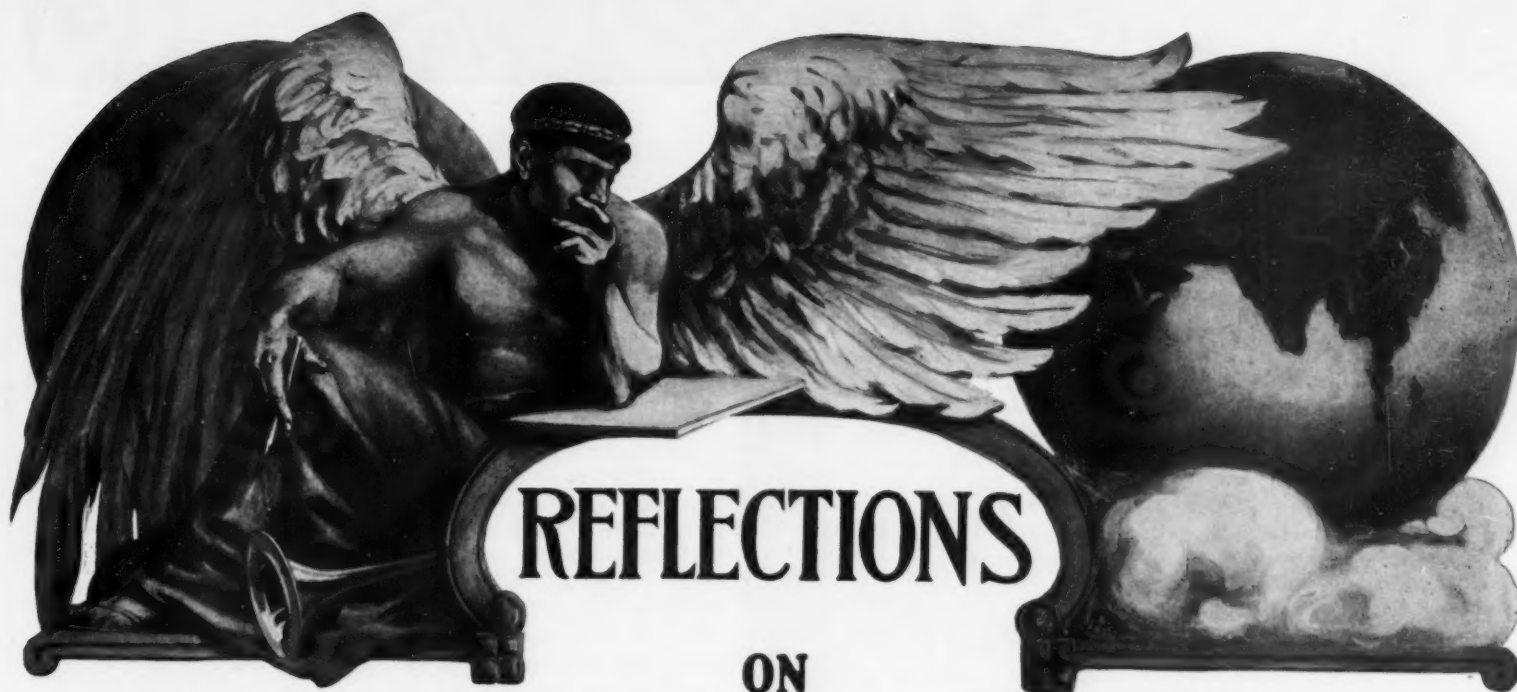
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# REFLECTIONS

ON

## AN INSTITUTER OF MUSICAL ART AND ETHICS.

PARIS, August 11, 1907.

There is no desire for an exchange of compliments between myself and Mr. Allan Robinson, Treasurer of the MacDowell Fund, whose office is located at 60 Wall street, New York, and who has been thinking and consequently commenting upon some references I made to the Institute of Musical Art of New York—no desire on my part, for I am not acquainted with him and he knows me only as a writer on such topics and editor of this paper. I would not assume the impudence such a thought contains of supposing for a moment that Mr. Robinson knows any one when a question of principle is involved, and this matter now under discussion is merely one of ordinary principle, and in it I know no one. It is open for all, and it will become a question of significance far beyond the conduct of a musical institute or its profits and losses.

This is merely assumption on my part to conclude that Mr. Robinson's close association with the MacDowell Fund has given him some experience on the philosophy of musical conduct on a large, sociological basis, that is, for instance, what it means in some of its relations to society and to Art in learned New York and distant America. No doubt one of the foremost of the musical forces affecting America from a national viewpoint is Edward MacDowell, and I do not mean national in respect to his music—which was international—but to the relation of such a native conductor to the national life and culture. I say, I conclude that Mr. Robinson's relations to this MacDowell movement have put him into touch with conditions that are calculated to make him feel like forcing issues and bringing people to their senses.

Edward MacDowell, after years of persistency in an endeavor to establish an ideal—something artistic—was driven out of Columbia University, the chief seat of learning in our State; his principles could not maintain him there; his conception of musical privilege, musical dignity, musical culture, did not fit in our greatest University. The faculty could not appreciate those forces of culture. I am not going to attempt an essay on our University life, with the great predilection for manly sports and athletics, but I will say that one cannot do both—apply himself to music and athletics, as our students apply themselves to the latter—and do anything in music. This in itself defeats any projects on the part of our Universities to accomplish a musical distinction; it is rather extinction; and this is bad enough. But when faculties, governing bodies of educational and artistic institutions, are deaf to the very tone, cannot distinguish MacDowell's ideal from a musical

formula of primary declaration only; cannot feel what music is in its artistic aim applied to national culture—leaving aside even national musical culture—merely music as an element of culture, what could be expected of poor Mrs. rich Betty Loeb as a designer of a musical institute?

Her benefaction was in the form of a charity, endowing a musical institute so that poor students could learn music in its various branches, whereas rich ones should go to such musical colleges where payment is in force. That whole theory defeats itself. This is a false theory to start out on any enterprise, even the endowments of eleemosynary institutions such as hospitals, orphan asylums, insane asylums. The endowments should go to the State to reduce taxation and to advance, through endowment, all interests involved on an equable and equitable plan. All of our small seats of learning are out on begging expeditions, all the time comparing their deplorable financial condition to the large and powerfully endowed loafing, rowdyized, competing, athletic colleges and universities, which have not yet produced a student who can write a fugue or a simple four-part vocal score except some trashy students' beer or betting song. Then these poor colleges speculate upon an endowment from a wealthy source that leaves the money because of religious tendency or denominational prejudice. These are the menaces constantly facing establishments compelled, for their existence, to depend entirely upon work and their own resources, chiefly mental, for they can make little headway with such artificial competition facing them.

We need not conclude that this wave of Socialism, Unionism, anarchism, is merely a result of a dissatisfaction with our political, municipal, industrial, financial conditions. Many men and women who are not familiar with these strata of a people's life are today suffering from the unequal struggle between establishments endowed and those operating on their own basis. What are the chances for the dozen or more musical colleges of this city, leaving others aside entirely, with the Loeb Institute of Musical Art and its \$500,000 endowment and the supplementary annual endowed scholarship? If Mrs. Loeb's money had gone to the State, the proper authorities would have distributed the fund, unless the law would have ordered it to be applied to a reduction of taxes. That would not only have helped all music schools and teachers but all parents of pupils—I mean this application of a principle in its broadest sense.

Endowments do not only create special privileges, cultivate luxury and invite the establishment of caste, but they operate diametrically against the free and untrammelled development and

# REFLECTIONS

evolution of institutions. They defeat the very natural laws that should be looked for, and those only, for exercising themselves through the medium of the free and non-obligated institutions, so that we may also learn what the natural trend is. There are all kinds of obligations created through endowments, and great institutions should never be in such a position, for it must breed some kind of corruption; no institution should feel itself in a position of thanking any one or the descendants of any one—for no reason, not even for being a "source of pride" to his Alma Mater. He should be under obligation—not the Alma Mater. The whole proposition is absurd and false and unjust and evil.

If the people of any State want no University, be it so. That settles the question. They will soon learn that they need one. Very well, then. If it is created through endowments from State individuals or outsiders who desire to help along an Episcopal, Lutheran, Presbyterian or any denominational college—if it be so, how will it be possible to discover whether the people ever wanted a University, and it is very essential to know this.

## As to the People of New York.

How do we now know that the people of Greater New York ever wanted this Institute of Musical Art to exist as such, or to become, through the charity of an old lady, a menace to a large number of legitimate investments? We cannot tell; no one can tell. All sources of scientific research are crushed through such manifestations of artificial interference, and through the defiance of the fundamental laws of equal rights and free and unrestricted development. But, leaving aside this suggestion, how do we know whether the people of New York desired any addition to the schools of musical learning there? And in asking this I certainly will not permit men who have never succeeded in building up unendowed musical schools to sit in judgment on men who have proved that they can succeed on their own merits and the merits the results exhibit?

If the Loeb endowment was to have gone through, despite the viciousness and injustice of an endowment system, why did those who controlled the endowment benefit—which is also an anomalous state of affairs, because, through the establishment of endowments, functionaries called trustees are created, who through their function, are enabled to exercise an influence apt to be misdirected, to say the least—why did they not seek men and women whose past in musical activity represented a guarantee of a future success? I shall not discuss this from the concrete; it is not a question of the names of the man or men at the head of the faculty; but why should they who were not permitted, in the struggle for existence, to prove their fitness, be made into the chiefs of an institution which, if justice were to be done to the memory of the benefactress, should have been managed by those only who had already proved their fitness? This very phenomenon illustrates the possibility of the misapplication through endowment—misapplication of the national spirit, misapplication through the social influence, misapplication through the opportunity of indirect control. The probability is that the trustees never gave any time to the study of the local condition; if they had time, in the first place, they would not be trustees, and if they knew anything of the subject they could not be trustees, because they would be successes in the very field that trustees are known not to know anything about.

They should have first seen to it that this question is to be answered: "We have this vast sum of money—vast in the musical pursuit—to dispose of. Are we prepared to begin operations before investigation, because, as fair men, we must assume that a woman of the character of Mrs. Loeb did not place this money in our own hands with the expectation that, through the perpetuation of her name, a number of musical institutions and hundreds of individual teachers might be seriously injured?" They should have investigated the existing institutions. They never did. Whatever report they may have received came from

interested sources, all of whom were looking toward securing some advantage out of the endowment, and these interested sources naturally succeed, and that is usually the case in similar instances.

That is the chief reason why I felt it a duty to call for the publicity of the complete financial report of the Loeb endowment. It was not because I anticipated embezzlement or fraud; not anything of the kind, but because, the Institute being endowed and chartered, belongs to all of us citizens, and particularly to the free musical colleges, not endowed, who are entitled to learn how the finances of the endowed institution are faring and how the details appear. Is it succeeding, is it eating into the capital, and how are the salaries running as compared with the salaries of the free institutions? For instance, some of the original advisors are probably on the payroll. What are they receiving? What are they doing? For instance, the men who are the music critics on the Tribune and the Sun are on the payroll; at least, they are among the faculty, and if they are giving their services free of charge, what are they doing? If not, what are they doing for the money paid out to them? In view of the fact that they are employed as music critics on daily papers, are they entitled to accept positions as members of the faculty whose head is a man conducting many concerts each season which they must criticise publicly? Is it not an evidence of a pachydermous state that these two critics can remain on the staff of the Institute and not resign as public critics? For it stands to reason that they must consider the head of the faculty of which they are members a man of musical wisdom and perspicacity, whose ability as a conductor and interpreter can hardly be questioned, particularly by them, from the very fact that he has selected them as members of his faculty, an act that proves conclusively that he must possess the very qualities they cannot criticise, and those qualities are his musical qualities.

Moreover, of what value are their musical criticisms to their papers and the readers of the same when this condition is considered, and furthermore, can the private or free music colleges expect a fair criticism from those two daily papers? The very fact that these men accepted these positions proves how dangerous the endowment temptation acts, for it is very probable that no other musical college unendowed could have afforded to engage their services, and therefore every one in this State is justified in knowing how much the representatives of the New York Tribune and the New York Sun are receiving as emolument and how many hours and what kind of work these two daily paper men are doing, for I, for one at least, do not believe that these men would be on the faculty but for their positions as critics, and I know whereof I write, for both worked for this paper at one time.

## The Statement.

Mr. Robinson says that a danger threatens if the directors of the Loeb Institute do not publish the financial statement I ask for. Mr. Robinson may be right, and therefore he, as treasurer of the MacDowell Fund, should ask the Sun and Tribune, whose own employees are engaged also at the Loeb Institute, to publish the statement, the same to be furnished to the two papers by their employees, who are employees in the division of music, this question coming under the head of music. It must be a detailed statement. For instance, as it now reads in bulk, no one can discern whether the Loeb Institute is running into debt or whether the pupils paying for tuition are receiving any returns or who is underpaid or overpaid, and whether the administrative expenses are not a little too high, and whether there are perquisites or sinecures or commission arrangements.

I am only showing surface conditions, anyway, but what I am after is the exhibition of a practical working principle in a case of such magnitude in music. A fight will probably be made not to publish the detailed financial statement, which is the one document that will show exactly the relative state of the com-



# REFLECTIONS

ponent parts of an endowed institution. If the statement proves wisdom of management, freedom from simony, financial clairvoyance, everybody will and must be pleased, and if there are no defects to cover, no occult actions to secrete, no transactions to conceal, the statement should appear as quickly as possible in these columns. Mr. Robinson will accept my assistance in giving it an absolutely direct and uninterested analysis, which must redound to the good of every teacher and student at the Loeb Institute; and there is this ethical question also to consider: Can those who manage the Loeb Institute afford to withhold this statement in view of the position it claims before the community, when it makes claims for and seeks pupils? To publish the statement, if secured otherwise than directly from the Loeb Institute, would not be very complimentary to it. And Mr. Robinson and I may ask: Who has the right to deny the demand for its publication? The Institute is a New York chartered concern; it may be acting contrary to law by not furnishing the statement. A charter is granted in exchange for publicity. That is the sum total of that in a few words.\*

## Miscellaneous.

PARIS, August 13, 1907.

From a number of special authorities and artists of fame in the world of music, I learn of the surprising gifts of young Karl

\* NOTE.—According to law in New York all colleges and professional and technical schools are required to transmit to the New York State Education Department an annual report signed by the president, dean or director, the accountant or registrar and secretary or similar officer. It is a sworn statistical report, the Education Department furnishing the blanks. I have before me the latest report of the Institute of Musical Art, dated July 31, 1907, and its financial statement is as brief as possible, giving no clue whatever to financial motive.

The tuition fees were.....	\$87,977.55
Salaries for instruction.....	\$83,357.82
Paid other officers and employes.....	16,474.28
	<hr/> \$99,832.10

Of course, as a private establishment, on this mere showing, without rent, etc., the Institute would be insolvent. But there are other features in the report. For instance:

Rent and sustaining building cost.....	\$7,399.11
Fuel, light, insurance, interest on debt.....	1,868.75
	<hr/> \$9,267.86

This sum must also be added to the cost of conducting the Institute, although the "interest on the debt" is not explained. But on top of all this comes this extraordinary figure under expenditures, "all other purposes"..... \$13,579.94

One can very well conceive the figures in the column of receipts, such, for instance, as "income from investments," "all other sources of income," amounting to..... \$38,130.86 because there is this large endowment fund. On the other hand, the sum of \$36,355 represents "apparatus," \$13,630.34, and "library," \$17,000, and so forth, and there is no depreciation account. Imagine a musical library of \$17,000, considering the usual discounts. The "apparatus" probably means pianos.

Leaving aside all investment features which need not be looked into until later, let the managers, owners, faculty and pupils of other musical schools and colleges observe that the receipts for tuition for the year were..... \$87,977.55 and the administrative expenses, salaries, officers, rent, etc., were \$122,679.90, a difference of \$34,702.35, which had to be met by the endowment. In other words the Institute depends entirely on its endowment and the Loeb endowment is, therefore, used as a "menace" to all other musical schools and colleges of the United States.

We call again for a detailed financial statement to investigate the self-evident defects of machinery in order to remedy them, by publicity and its benefits, so that an institute of that kind can be placed in a position where it may compete with self-sustaining schools of music. As it stands now it is not a fair proposition to anybody, not at all to the other musical institutions, not to the managers of the Institute, not to the memory of the noble woman who endowed it, and not to the musical profession of the United States. Let us see where some of these expenditures may be reduced and the Institute placed on a basis somewhere near paying, and thereby enabled, gradually, to live on its own resources. That was the object of the endowment.—B.

Klein, the violinist, who has been playing with unqualified success everywhere. I mean, wherever he has played on the Continent and in England Karl Klein has succeeded instantaneously. Today I learn that August Wilhelmj, writing from London, has sent to THE MUSICAL COURIER a letter answering an inquiry from the office in that city regarding his (Wilhelmj's) opinion of Karl Klein, giving an unlimited testimonial to the young artist. No doubt that letter has been published by this time and will speak for itself.\* I wish to say a few words. Every one to whom I have spoken of the violinists of the day has brought forward the name of Karl Klein as one of the exceptional, legitimate violin artists of the contemporary period. This opinion is unanimous. It comes from artist violinists, from musicians, from virtuosi playing other instruments, from amateurs, and from those so difficult to please and so cynical in their views—namely, the impresari and managers. The conductors place him in the same artistic category where the artistic violinist puts him, in the rank of the important artists who must be reckoned with in contemplating the musical horizon today.

Karl Klein has grown in the musical life; that is, his growth has been inside the enchanted existence of music in that familiar atmosphere of its culture that affects the very structure of the thinking and feeling faculties. Bruno Oscar Klein has been known in Europe—and particularly in America, his home for many years—as one of those thoroughgoing, substantial, canonical and classical musicians of whom there are not too many anywhere. Composer, pianist and organist, his home has been a virtual Temple of the Muses, and here it was that his son, although permitted to pursue his own inclinations as to a future career, voluntarily adopted the tonal art. All the subsequent details as to teachers, conservatories, European master control, points of development, debut and travels are not essential for this reflection today. I merely will get to the point that he came to his own, to his personal artistic expression, by the most powerful of all instincts, the hereditary. His own manner will be seen to be strictly legitimate, free from any device, and only and always true, true to his art and true to himself.

Americans will have an opportunity to hear him the coming season, and it would be unfair to anticipate more than giving this explanation of the reasons, the principles that have brought forth this new and imposing figure on the platform of the historic violin.

## Opera Subscription.

There are two kinds of opera subscribers—those that subscribe for seats and boxes for the season, and those who subscribe for the capital stock of the company that conducts the opera business, and the latter are the more important because there could be no former without the latter.

I accompany herewith the form of the letter which is sent in reply to a circular in which Messager & Broussan, the managers who are to take charge of the Paris Grand Opera on January 1, 1908, ask for subscription to their capital stock of 1,600,000 francs. Any one desirous of subscribing returns this blank, after filling in the amount of his subscription (see second line), enclosing a check to agree with the amount, and signing his name. Thereupon he is a paid subscriber to the capital stock of the company giving the performances:

Messieurs Messager and Broussan, Paris:

MESSIEURS—J'ai l'honneur de vous informer que je m'engage à verser la somme de — dans la Société en commandite au capital de un million six cent mille francs que vous devez constituer incessamment pour l'exploitation du Théâtre National de l'Opéra dont vous venez d'être nommés Directeurs pour sept années à compter du premier Janvier, 1908, par arrêté de Monsieur le Ministre de l'Instruction Publique, des Cultes et des Beaux Arts en date du 26 Janvier, 1907.

Sur ce capital, la somme de Quatre cent mille francs sera déposée, conformément au cahier des charges, à la

\* NOTE.—This letter appeared on page 24 of the issue of August 14.

# REFLECTIONS

Caisse des Dépôts et Consignations en garantie de votre gestion.

Je suis à votre disposition à première demande de votre part pour le versement du premier quart du montant de ma souscription.

Veuillez agréer, Messieurs, l'expression de ma considération distinguée.

There is no necessity to translate the above. It is simple: "I have the honor to inform you that I have decided to sign the sum of ——— in the company having 1,600,000 francs capital, and which is to exploit for seven years the Grand Opera under such and such decree. So much of the capital stock remains on deposit as a Government guarantee, etc. I am enclosing one-quarter (or one-half or all), and accept my distinguished consideration," etc.

Now, then, it is doubtful if more than one person ever subscribed to such a scheme in such a simple, unconditional manner. A subscriber to the stock wants to know where he stands. The main subscribers here are Clement, the automobile maker, Meunier, the chocolate producer—the Olibet biscuit creator; Henry Rothschild, a poor relative; Camando, a relative of the former, but a banker as a side issue; Levy, a rich broker; in fact, nearly all the large sums on the subscription list, with the exception of the first few, are Jewish in their extraction. These men are of the world, and they are not only the capitalists, but they influence the engagements as well as the inner politics of the institution, which is very complicated, affecting society issues, financial affairs, politics and sport.

The Government contributes 800,000 francs. Some free performances must be given, and graduates of the National Conservatory must have first call. The whole capitalization is less than a half million dollars, from which must be deducted the forced contribution in the shape of taxes and poor fund.

The new Conried scheme is to give eight or ten performances next season here at the Grand Opera, taking the Metropolitan personnel and giving the same on Tuesday and Thursday nights, which are not subscription nights. Mr. Conried, who is still at Lake Constance getting better, declines to make a profit on this French innovation, but would naturally not be averse to the Legion of Honor Cross, or whatever it may be. The decoration is now fashionable in America, and it is time to recognize opera managers.

\*\*\*

By the way, an operatic story comes by way of Milan, and I give it merely as a story. Conried gets the costumes for the opera from Vienna, and the daily papers in New York have at times ascertained that the average cost per opera for mounting a new one is about \$30,000. In Vienna and Milan the cost is not as much in francs—and La Scala at Milan is probably the best conducted of the opera houses. The tailor in Vienna who gets up these costumes is a friend of Conried's, and before the Mahler matter materialized Conried wanted Toscanini, the eminent and actually marvelous musician-conductor at La Scala. He offered him 100,000 liras, or \$20,000, to go to New York, but he sent his sartorial friend from Vienna to Milan first to report to him what he thinks of Toscanini, and on receipt of the report he made the offer, which Toscanini refused for personal reasons. In Milan they say that Toscanini is delighted at the favorable report made by the tailor, and that if Conried's friends wish to know how their trousers fit or their coats set he is ready at all times to accommodate them with a conductor's professional opinion on tailor made suits. These are the kind of episodes that make us ridiculous. I say I give this as a story, but that is sufficient. There it is, with the names.

BLUMENBERG.







[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,  
CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE,"  
PARIS, AUGUST 19, 1907.

At the Paris Opéra tonight Mlle. Bailac, a first prize winner at the recent concours of the Conservatoire, will make her professional debut. The young singer will appear in the role of Dalila ("Samson et Dalila"). Within little more than a month's time Mlle. Bailac has passed from the benches of the schoolroom and leaped on to the scene of the grand theater! Little time, seemingly, to make a long-distance trip—a career so full of hope and promise of future happenings as that of an opera singer.

Sometimes it happens that as one enters the arena, or scene, another quits it. Contrast, for example, the just-mentioned happy experience with the following sad picture:

A few days ago, Jane Margyl, a member of the Paris Opéra, and a much-appreciated Dalila, died at Deauville, where she intended spending her summer holiday. Taken suddenly with an attack of appendicitis, and with no hospital nearby, her own apartment had to be hastily transformed into an operating room, and, by the aid of automobile lamps for sufficient light, the poor girl courageously underwent a surgical operation, after which she succumbed. During her last hours the unfortunate artist was talking of her early and glad return to the Opéra, and requested that the management be so informed.

The family name of Jane Margyl is said to have been Floriet. Two years ago, September 27, 1905, Mlle. Margyl made her successful debut at the Grand Opéra, in the part of Dalila; later on she appeared in the roles of Amneris, of Fricka, etc. She was an excellent pupil of the widely-known singing teachers, Mr. and Mme. Jules Chevallier, of this city, who, with the departed opera singer's associates

and her many friends, are sadly mourning her untimely death.

The funeral services were held on Saturday morning last at the Church of Saint Ferdinand des Ternes, and were largely attended by singers and other musical people.

The new management of the Paris Opéra (after January next) intend to complete the production of the "Ring of the Nibelung" by adding "L'Or du Rhin" ("Rheingold") and "Le Crépuscule des Dieux" ("Götterdämmerung"), for which reason M. Büsser (one of the present musical conductors) and M. Rabaud (a future conductor), have gone to Munich to study those works on the spot, i. e., at the Regenten Theater performances.

M. Nivette, a basso, member of the Paris Opéra Company, has been engaged to sing at the Scala, of Milan, next winter.

Heinrich Conried, of the Metropolitan Opera, New York, is reported regaining health rapidly at Heiden, Germany.

The Paris Figaro of Saturday publishes as a compliment to an American composer the song by Sebastian B. Schlesinger called "Crépuscule," the words being by the late Baron Rey-Roize. The director of the Figaro hap-



NOONDAY ON PARIS BOULEVARDS WHEN MOST PEOPLE TAKE THEIR DEJEUNER.

View taken from the Madeleine Church.

pened to hear the song, and it pleased him so much that he decided to publish it.

Among the numerous singers and vocal teachers who have been waiting for the return of Mr. and Mrs. King Clark to Paris, so that they may take up study with them, are the fine baritone Marvin Burr and Mrs. Bellamy Burr, the vocal teacher, of Rochester; Sally Frothingham Akers, New York, teacher and singer, her second year here; and others.

The great classical violinist Joseph Joachim's death is much discussed and sincerely regretted here, where the

master and his art were much admired. It is reported that the late Joseph Joachim has willed his Stradivarius violin to his nephew, Prof. Harold Joachim, of Oxford University, and that the offer, said to have been made by several Americans, to purchase the instrument could not, therefore, be entertained.

Ludovic Halévy, so states the Petit Journal, is lying ill on his estate of Haute Maison, at Suley-en-Brie.

Paris people who use cabs are not easily satisfied. When spring is near complaint is general about the absence of open vehicles; and during the last days of summer everybody wonders why the closed cabs have not yet put in an appearance. Some new cabs, which have just been put into service here, will satisfy everybody, as they can be opened or closed at will.

Here is a definition of a widow, as given by a lady, herself a charming widow: "One who knows what's what, and wants further information on the subject."

Among the visitors calling on THE MUSICAL COURIER in Paris during the last few days have been: Irene H. Foster, singer, and Miss McChesney, pianist, both of the musical staff of the Syracuse (N. Y.) University; Marvin Burr, baritone singer, and Mrs. Burr, singing teacher, of Rochester; Julius Falk, of Philadelphia; Susan S. Boice, singer, of New York.

#### George Murphy a Musical Leader in Grand Rapids.

George Murphy has resumed his varied musical activities in Grand Rapids, Mich. Besides his vocal teaching in his new studios and his own concert engagements, Mr. Murphy will again be the local manager of a number of big artists booked to appear in Grand Rapids this season. Madame Calve is to be the first, as her concert in that city will take place October 25. After the new year Mr. Murphy hopes to bring Fritz Kreisler, Josef Hofmann, David Bispham, and Schumann-Heink. Mr. Murphy's new studio is the one formerly occupied by Campbell & Pease. His office will be connected with the music rooms.

The Teatro Adriano, in Rome, will have an important opera season this fall. Some of the works will be "Aida," "Gloconda," "Rigoletto," "Fadette" (new, by De Rossi) and "Bretagna" (new, by Morlacchi). Emma Carelli is to head the casts.

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## GALSTON'S LONDON SUCCESSES.

That highly gifted pianist, Gottfried Galston, wound up his London stay with a Brahms recital, at the Bechstein Hall, on February 22, 1907, when the house was so packed that late comers had to be turned away. The universal appreciation in which he is held is indicated by these press excerpts:

Mr. Galston was in magnificent form, as indeed, he has been throughout, and his superb playing, whether of Brahms, Liszt, Bach, or any other he has essayed, has been thoroughly artistic without even being dry or pedantic, exquisite in tone, and well nigh perfect in technic. Whenever Mr. Galston elects to return he is sure of a warm welcome from the many admirers he has brought around him in the last few weeks, for most assuredly he is one of the pianists who "count" to-day.—Daily Telegraph, February 22, 1907.

Herr Galston has such a keen perception of the spirit of the music he is playing, and also such intelligence and brilliant execution, that it would be difficult to experience ennui when he is performing. The pianist accomplished the task extremely well, giving the various moods of the piece with intelligence and skill. Herr Galston deserves high praise for so successfully carrying out his piano cycle, which has been of educational value to the student and a pleasure to the music lover, while, at the same time, these recitals have considerably added to the reputation of the gifted pianist.—Standard, February 22, 1907.

Herr Gottfried Galston has proved that he is not only an extremely capable pianist, but also that he possesses a catholicity of taste which enables him to interpret with remarkable sympathy and insight music so widely different in style as that of Bach, Beethoven, Chopin, Liszt and Brahms. Herr Galston played with great charm. The "Variations on a Theme," by Paganini, were given with evident appreciation and wonderful variety of touch.—Daily News, February 22, 1907.

Mr. Galston proved himself an artist well equipped at all points. With ample technic he combines in needful measure insight and

feeling. He carried his hearers with him from first to last; and his hearers, it may be added, were numerous enough to fill the hall in every part.—Westminster Gazette, February 23, 1907.

The lengthy and exacting work, with its ever changing moods, in which the composer's inventive fertility is so well displayed was interpreted by Mr. Galston with readiness, versatility of style, and brilliancy of execution. The instrumentalist was warmly applauded by an audience which filled the hall in every part, many intending listeners, indeed, being unable to obtain admission.—The Queen, March 2, 1907.

## A Fete Day at the Villa Cappiani.

RODI-FIASSO, Switzerland, August 15, 1907.

The 29th of July was a fete day at the Villa Cappiani, located in the mountains of Switzerland. Madame Cappiani celebrated the birthday of her oldest pupil, Louise Nellis Foster, who came, like the other five American students of years ago, to combine with the Switzerland air a brushing up in the "perfected Cappiani method." A dinner for the occasion preceded the musicale. Many toasts were offered, not only for Mrs. Foster and the other American guests, but also for the members of the Cappiani family, for the President of the United States, and for "the Stars and Stripes" which float over the mansion.

After the dinner a delightful program was given by Marguerite Eddy, Henrietta Seeley, Anna Schirmer and Veronica Govers. Miss Alexander and Miss Reguel accompanied.

companied. The music attracted a large crowd outside the garden, of persons who were most generous with their applause.

Madame Cappiani arranged a pleasant surprise for Mrs. Foster. During the music the villa had been illuminated with many candles and the garden with numerous Chinese lanterns. Then Madame Cappiani invited Mrs. Foster to take a stroll in the garden and the jolly party followed. Mrs. Foster was quite overcome with surprise and emotion, saying: "This is the happiest birthday of my life." Returning to the music room, all joined heartily in singing American choruses, ending the happy evening with the "Star Spangled Banner," led by Mrs. Foster, and sung by all with great enthusiasm.

## Burritt's Plans for the Coming Season.

William Nelson Burritt, the vocal master, will resume his Tuesday evening recitals at his Carnegie Hall studio, September 17. Winifred Webb, a new accompanist and pupil, of Green Bay, Wis., will be at the studio, and assistants will teach under Mr. Burritt's supervision. The Burritts have been at the "Cornish Settlement," Windsor, Vt., this summer. Margaret Buchanan, from the South, and other pupils have had daily lessons.



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35 WEYMOUTH ST., W.,  
LONDON, August 21, 1907.

Returning to London after a three weeks' absence, the first impression on looking at the daily papers is the lack of musical attractions. Nothing is being done musically in this city, except at Queen's Hall, where the Promenade Concerts began last Saturday evening. The opening night was marked by a large attendance and the music was played with a spirit and enthusiasm that spoke highly for the quality of the band and showed the effect of persistent rehearsals. This is the thirteenth season under the present management, and the popularity of the concerts is unmistakable; the hall is always crowded to overflowing, the enthusiasm of the audiences is unfailing, and the concerts are as important to the musical life of this city as any that are given during the year. Saturday's program included the "Peer Gynt" suite, Tschai-kowsky's "Casse Noisette," two of Brahms' Hungarian dances, and the "William Tell" overture. In memory of the late Dr. Joachim, the "Funeral March" of Chopin was played, all rising to their feet. The soloists were Mrs. Henry J. Wood and Frederic Austin.

According to the custom of previous years of devoting certain nights to the music of one composer, Monday evening was Wagner night, the first part of the program being devoted to his compositions, with Jenny Taggart and Webster Millar as the soloists. Bizet and Auber in the second part completed an interesting evening's music.

The first novelty of the season was given on Tuesday evening, when a symphony in E flat by Marshall Hall was played. Elsie Nicholl made her first appearance at this concert, and Herbert Grover was also heard. Frederick Frederiksen, of the Chicago Musical College, was the violin soloist, playing the E minor concerto by Mendelssohn.

The historical and analytical notes of the programs are by Percy Pitt and A. Kalisch.

After September 1 the Sunday evening concerts of the National Sunday League will be resumed at Queen's Hall, and by that time there will probably be many musician's returning from their holiday trips.

While not appertaining to music, it will be of interest to

all educated people who admire the books of Charles Dickens to learn that, under the auspices of the Dickens Fellowship, a Pickwick exhibition to celebrate the seventieth anniversary of the completion of the "Pickwick Papers" was opened last week at the gallery in Piccadilly by T. P. O'Connor, whose interest in and labor for the advancement of musical interests are so well known. The exhibition includes specimens of every known edition of "Pickwick"—English, American and foreign, as well as translations. A presentation copy to Serjeant Talfourd, to whom "Pickwick" was dedicated, contains the following autograph inscription by the author: "Mr. Serjeant Talfourd, from his sincere friend and admirer, Charles Dickens." Other interesting exhibits are a copy of the first American edition, dated 1837; a curious German edition, and a copy of an edition published in Van Dieman's Land in 1838-9. The entire exhibition is full of interesting things pertaining to the great author. Mr. O'Connor, after being welcomed by the chairman, Arthur Waugh, in the name of the Dickens Fellowship, delivered an interesting address. The exhibition will remain open during August, a series of lectures and recitals being given on certain evenings.

The comic opera "Tom Jones," which has had a run of three months in London, and which is shortly to be heard in New York, began its provincial tour on Monday at

is about twenty-five years since the opera was last sung in English in London, but it has now been added to the repertory of the Moody-Manners Company. There is soon to be a first production in English by this company of "Madam Butterfly."

The Tubbs prize at the Royal Academy of Music has been won by a Welsh girl who formerly studied at the Guildhall School of Music, her teacher of the violin being Gustav Stephan. She competed for a scholarship in the academy after two years' study and won it, so since that time she has been the pupil of Hans Wessely in violin; piano and harmony also receiving her attention.

Olive Turner, who won the Hine prize at the academy for the composition of the best English ballad, has also the bronze medal for singing and the bronze medal for sight singing, as well as the "honorable mention" for piano playing. She entered the academy last year.

Edith Avais is another prize winner, having obtained the Bonamy Dobree prize for violoncello playing.

The series of performances of the Gilbert and Sullivan operas at the Savoy Theater will close on the 24th, with "Iolanthe," "Patience," "The Yeoman of the Guard" and "The Gondoliers" for the last week's program. Another season has been arranged for next April, when "The Mikado" will be given. The last day of the present season will be of a novel character, for the performance is to commence at 4 o'clock in the afternoon and to conclude at 11 at night, with an interval of an hour and a half for dinner. The first act of "The Yeoman of the Guard" and the second act of "The Gondoliers" will be in the afternoon, then after dinner the performance will be resumed with the second act of "Patience," followed by the first act of "Iolanthe" and the National Anthem.

Hilton Carter, the director of the Sunday afternoon concerts at Royal Albert Hall, has just issued a list of the vocalists and instrumentalists who have taken part in the thirty-nine concerts of the past season. The list includes many of the best known musicians now before the public. The next series of concerts is to be commenced in October.

Aeolian Hall is apt to be in greater demand for musical purposes next season than ever, for extensive and important improvements are being made just at the present time.

These alterations include the erection of a balcony, the first four rows of which will be reserved and numbered, while the chairs which occupied the rear of the hall have been removed and replaced with fixed seats and upholstered benches. The hall will now provide a seating capacity for nearly 600 people, but the acoustic properties and the ventilating scheme have not been interfered with. Ample exits already exist, to be used in case of emergency.

Messrs. Elkin & Co., the music publishers, have again offered two scholarships—one for female and one for male voice—the scholarships consisting of a year's free tuition for the best voice or that which shows the most promise, the age of the competitor being taken into considera-



AEOLIAN HALL, LONDON.

Blackpool. The principal parts are taken by the same singers as were heard here. It is expected that the opera will be heard in London again next spring.

Erna Mueller is the vocalist engaged for the tour that Kubelik is now making in the provinces, and will appear at Weymouth, New Brighton, Colwyn Bay, Buxton, Morecambe, Dunoon, Cromer, Ilfracombe, Weston-super-Mare, Penzance, Kingstown and Llandudno.

The season of the Moody-Manners Company has been a boon to those who desire to hear the operas well sung in the vernacular. One of the recent productions was "Aida," with Madame de Vere-Sapio in the title role. It

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tion. These scholarships are open to all voices and the successful competitor will study with Charles Phillips. The competition takes place at Aeolian Hall, September 24 and 25, the judges being well known members of the musical profession.

\*\*\*

Brighton is rejoicing in a good corporation band, which though only a short time started has become very popular. The conductor is Mr. Meisel, a violinist who has been heard in several solos.

\*\*\*

The libretto of "Sarema," a lyric drama in one act, the music by Hermann Lohr, has just been published. The plot is an episode at the crossroads connected with the old custom of burying a suicide at that place. The scene is an English village in summer time, the date about 1810. The opera is opened with a chorus of villagers at the village inn, and there is also a song of the harvesters. Orchestral rehearsals are being held now by the Moody-Manners company, who will produce the opera before the end of their present London season. The cast will include Lewys James, Joseph O'Mara, Charles Magrath, Rosina Benyon and Kate Anderson. Those who have heard the music predict a success.

\*\*\*

Mr. and Mrs. Albany Ritchie are spending the summer at Knock-sur-Mer in Belgium, where there is a beautiful beach, with fine bathing. Mr. Ritchie is busy preparing his programs for the coming winter and has a tour arranged through Germany early in the year. It is possible that he will play in London again next season, as his success was great last spring, when he gave his own recital.

\*\*\*

Harry B. Cohn, the Montreal correspondent of THE MUSICAL COURIER, has been in Europe all summer, but leaves for Montreal the last of this week. His trip this year extended as far as Madrid, where he has friends, and he was, at Ostend for a couple of weeks.

\*\*\*

Among other musicians who have been visiting Europe this summer is Emiliano Renaud, teacher of piano at the Indianapolis Conservatory of Music, in Indianapolis. He has been in America only during the past winter, but enjoys the work and likes the city, where he lives. He expects to sail for America, or rather for Canada, on Friday next, as he will return on one of the new and up to date Canadian steamers owned by the Canadian Pacific Railway, which are said to rival the most palatial steamers sailing for America.

\*\*\*

Ethel Weatherley has been singing in a series of concerts at Harrogate, where she sang with Julian Clifford's Orchestra at six concerts. She was accorded an enthusiastic reception and delighted her audiences. Her voice was specially commented upon for its richness, purity and

sweetness, and she has made a host of friends and admirers. The Harrogate Times had only pleasant words to say of this young soprano, who will always be cordially welcomed in that city. Her future should be a bright and brilliant one, for she makes friends wherever she is heard. Last winter she gave several recitals of "Songs in Costume," the quaint English and French dresses of the period of the songs being a feature. Miss Weatherley has been re-engaged for the next season at Harrogate and has already booked engagements for the autumn.

\*\*\*

Announcement has just been made that Kreisler will be heard in London with the Queen's Hall Orchestra at a special concert on October 21, his last appearance in England previous to his departure for America.

Ysaie is to appear in London twice in December with the orchestra.

\*\*\*

Pageants have been the order of the day for the past six months, many historical events having been celebrated in their local surroundings. Music, of course, is a part, and a large part, of these pageants, much of it being specially composed for the occasion. The Liverpool celebration of 700 years' growth had a procession divided into historical periods, and there was an official music book. With the one exception of an Elgar chorus, the words and music were the work of local men, who received short notice for their work. There was universal satisfaction at the quality of the music submitted, and the book has been printed for sale. There was a choir of about 1,000, drawn from thirty-four musical societies, and six rehearsals were held under H. A. Branscombe. The Police Band provided the accompaniments. The "Anniversary Ode" was written by William Watson and set to music by F. H. Burstall, the Cathedral organist. This ode was sung as an anthem in many churches on "Pageant Sunday," and also at the Thanksgiving service in St. George's Hall, conducted by the composer, with Dr. Peace at the organ. Mr. Burstall also set to music Mr. Leslie's ode to the "Blue-Coat Hospital," written in praise of Bryan Blundell, its founder. C. W. Bailey, head master of a local school board, wrote the "Viking's Ship," the music being by William Faulkes, well known in Liverpool as organist and organ composer. J. H. Stammers contributed "The Building of Liverpool Castle" and "Prince Rupert," the words being by the vicar of St. Agnes, where Mr. Stammers is organist. Other numbers are "Invocation for Midsummer Eve," "The Song of the Charter," "Age of War," "The Pressgang," "The Chant of the Monks," and "Song to Liverpool." Dr. Peace and Mr. England wrote marches, and the music of the Liverpool celebration was of a high order.

\*\*\*

The soloist at the Promenade Concert on Tuesday evening was Frederick Frederiksen, who is now one of the teachers of violin in the Chicago Musical College. Up to a year or so ago Mr. Frederiksen resided in London, where he is remembered with much pleasure by many friends. His teacher, Sauret, when in Chicago and in need of an assistant, sent for Mr. Frederiksen, whose home is now in Chicago, where, in addition to his classes at the college, he has a large private class of pupils at his own studio. Mr. Frederiksen is from Sweden, where he has been spending the past month, and returns to America in a few weeks to resume his duties. His playing last evening was greatly enjoyed, the audience receiving him with enthusiasm and according him unstinted applause.

\*\*\*

There has just been a new edition of the opera, "Russian and Ludmilla," the opera in five acts, with the text by Pushkin and the music by Glinka, that has made such

a success in Russia, and selections from which have been played in London during the past year. The piano score has been carefully edited and this interesting work given a new and elaborate cover. In the Russian music, the directions for expression, time, etc., are almost continuous, whole sentences following through four or five bars of the music in some instances. This opera is greatly admired by the Russians, who are, in fact, devoted to the music of their own composers—a trait not always observable in other countries, judging from the complaints one hears on every side.

\*\*\*

Madame Donalda, who sang with such success at Covent Garden the past spring and summer, is to make a tour of the provinces, visiting the principal cities of Scotland and Ireland in October, and of England in December. From October to April, Madame Donalda is engaged as the principal lyric soprano at the Opéra Comique, Paris, after which she intends devoting herself in a great measure to concert and oratorio work. It is possible that next year she will again sing in New York with one or the other of the opera companies. She is under the management of Percy and Ralph Griffith, who last December arranged Madame Melba's appearance at Plymouth.

\*\*\*

Apropos of music for the healing of various diseases, the latest suggestion in that direction is that all who suffer from neuralgia can be cured by the repeated vibration of a tuning fork.

A. T. KING.

#### Beethoven and the Cabman.

"A peculiar accident," says Max Smith in the New York Press, "befell Willy Burmester, a violinist, well known in America, and Meyer-Mahr, whose reputation is established abroad, when the two were making a joint concert tour in Europe. A recital had been arranged in a small town. As luck would have it, the regular concert hall was closed for repairs, and the only available place was found to be a room in a hotel, which had never been used for such a purpose. Another concert was to be given in a neighboring town on the following day, and in order not to lose any time the two tried to make arrangements for departing immediately after the hotel performance. They ordered a cab from a diminutive waiter, a so called 'piccolo,' the only servant at their disposal in the hotel. The program opened auspiciously with Beethoven's C minor sonata, performed by Burmester and Meyer-Mahr. Already they had begun the second movement. A definite mood appeared to have been established in the auditorium, and the evening bade fair to be a success. Suddenly a slight but distinct hissing was heard from the direction of the entrance to the hall. Burmester was startled. Could this be for him? Again the same sound, but this time sharper. 'Pst! Pst!' A moment afterward something scrambled upon the platform. What Burmester saw was a large napkin, and attached to it, as it were, the servant. With his left hand Burmester motioned the intruder away, while using his right on the keyboard. But piccolo was not to be driven back so easily. He came close to the piano. A rustle of uneasiness passed through the audience. What could this mean? Surely fire was out of the question, thought Burmester; yet what if that were the case? There seemed no way out of the dilemma but to stop playing. Beside himself with mortification, Burmester halted. The moment for which the little fellow had been waiting had come. Timidly, yet with a clear sounding voice, he said: 'The carriage will cost 5 marks. I must take an answer to the cabman immediately, else he will unharness his horses.' Roars of laughter rang through the room. From one point of view the evening was a success. But the Beethoven mood had disappeared, not to return that night."

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## JOSEPH JOACHIM. IN MEMORIAM.

BY ARTHUR M. ABELL.

A great, a kingly one, in the realm of tones has departed from our midst. The whole civilized world mourns at the bier of Joseph Joachim. In him it has lost its greatest musical personality, and not since the death of Liszt and Rubinstein has there been such profound grief, such a widespread sense of personal loss. Joachim was a great national hero, and for him at this moment flags are flying at half mast all over the Fatherland. His career was rich in eventful experiences and honors were heaped upon him for more than half a century. He died last Thursday afternoon.

Bach and Beethoven were revered by Joachim above all things, and his greatest earthly achievement was in popularizing their work. The Beethoven concerto and the Bach chaconne were sealed books until Joachim unfolded their majestic beauties to the ears of the astonished musical world.

Brahms, too, but for the tireless efforts of his prophet Joseph, would never have found during his life that measure of recognition and success that was meted out to him. Joachim was an equally zealous disciple of Schumann, and who before him played the Mozart concertos, or Tartini's "Devil's Trill"? He was the first violinist to play the famous Bruch G minor and the Brahms concerto in public. And it was Joachim who elevated chamber music concerts to their present exalted station.

It is impossible to overestimate what Joachim has done in establishing and maintaining classic traditions. There is something grand and inspiring about Joachim's career. His life was so absolutely ideal, so unselfish, so free from all mercenary motives, so wholly consecrated to his art. No other musician since Liszt was so absolutely above material considerations, so true to art. There is something ennobling and inspiring in such a career, and Joachim must needs leave deep footprints in the sands of time. He was a veritable high priest of his art—the last of his kind, and our sordid, materialistic times will probably never see his like again. As an artist Joachim stood above reproach, on an exalted plane, and his name will go down to posterity as one of the greatest personalities in the history of music.

Joachim's career was phenomenal. For three-score and eight years he was before the public, and up to the very last he retained his enthusiasm for his beloved art. He had a strong constitution and his friends expected him to live many years longer. A few months ago I was talking with Moser, his biographer and intimate friend, about Joachim, and he said: "I fully expect Joachim to live to be 100 years old." Indeed, his death, in spite of his seventy-six years, was untimely, and due to a severe cold caught in Vienna last March, which developed into influenza, leading to hemorrhage of the lungs and finally to paralysis. Early in March, Joachim went with his Quartet associates, Halir, Wirth and Hausmann, to Vienna, where he played in five evening all of the Beethoven string quartets—a herculean task for one of his years. Yet the venerable master, according to the testimony of Halir, played with wonderful vigor and enthusiasm; the warm blooded Viennese were quite carried away and they tendered the famous violinist one of the greatest ovations of his life.

The Quartet was to play in Budapest on March 10, but Joachim caught the influenza and was obliged to take to his bed. On returning to Berlin a convalescent, a few weeks later, Joachim was sent to Switzerland by his physician to recuperate. His robust constitution, which had never been weakened by excesses of any kind, stood him in good stead, and he recovered sufficiently to take part in the Beethoven festival at Bonn, and also to fill an engagement at Munich. This was his last Quartet concert, on May 13. To the joy of all participants, he attended the Bach festival at Eisenach, May 26 to 28. Here, as everywhere, he was the leading

spirit of the occasion; he played the E major concerto, the B minor sonata and, together with Halir, the double concerto. This festival was given for the purpose of dedicating the house in which Johann Sebastian Bach was born, as a Bach museum, and at the ceremony a fitting honor was conferred upon Joachim, the great Bach interpreter. When the house was ready to be opened to the public the Mayor of Eisenach presented the keys to the hoary violinist, and he was the first person to enter the hallowed rooms.

It seems, however, that the lurking influenza germs were still at work in his system, and Joachim probably overtaxed his weakened energies at Bonn and Eisenach, for on returning to Berlin and attempting to conduct an "Elijah"



JOACHIM PLAYING HIS VIOLIN.

rehearsal at the Royal High School, his strength suddenly failed and he broke down completely. Joachim then took to his bed, from which he was destined never to rise again. He was to have appeared with the Quartet in London in June, and, indeed, for that matter, his eight evenings at the Singakademie in this city for next season had long since been booked, as well as many other engagements.

Shortly after Joachim's breakdown he had a severe

ure so characteristic of him in life, Joachim lay there as if asleep. Spellbound, I stood at his bedside, quite alone with him, for many minutes, and the longer I gazed the harder I found it to realize that he was dead. The breeze from the open window gently stirred the bed cover, and it seemed as if he were sleeping and might at any moment open his eyes. The hundreds of laurel wreaths lying about, sent by the great ones of the earth, bearing inscriptions of love and veneration, the adjoining room full of flowers, the deathlike stillness and all the outward signs of mourning were forgotten. I was alone with the dead Joachim.

There was always that about Joachim that inspired mingled feelings of awe and veneration. Not to mention his own concerts, it was an event in itself when he attended a concert. Berlin is the home of many musical celebrities, and the presence of a Strauss, or a Humperdinck, or a d'Albert, or any other famous musician attracts little attention at a public function, but when Joachim entered a hall, a flutter went through the whole audience.

Unique affairs were Joachim's eight annual Quartet soirées at the Singakademie. These were not like ordinary concerts—they were festive occasions. It was impossible for an outsider to get a ticket, as they were sold out long ahead, most of the seats being in the hands of permanent subscribers, who attended year in and year out. The late Adolf von Menzel, the famous painter, was a regular subscriber up to the very last, and he was one of the most attentive listeners I ever saw. He was eighty-six years old when he attended his last series, and he occasionally fell asleep during an adagio. In former years Von Moltke and Helmholtz were regular attendants. The great field marshal, who was called "der grosse Schweiger," would often sit in rapt attention throughout a program two hours long without speaking a word to any one. At the close he would warmly press Joachim's hand, but even then he frequently did not speak, but silently left the hall without having once opened his mouth.

A more ardent lover of music than Helmholtz von Moltke never lived. He was an intimate friend of Joachim and the great violinist was a frequent guest at his house. When the two illustrious men were quite alone Joachim would take his violin and play Spohr adagios for hours—for Moltke would hear nothing else on such occasions. Once, Joachim, after having played Spohr to him for two hours, said: "Wouldn't you like to hear a couple of Hungarian

dances for a change?" "No," replied Von Moltke, "I prefer Spohr adagios; if you don't tire of playing them, I never tire of hearing them." So the violinist kept on with Spohr until far into the night.

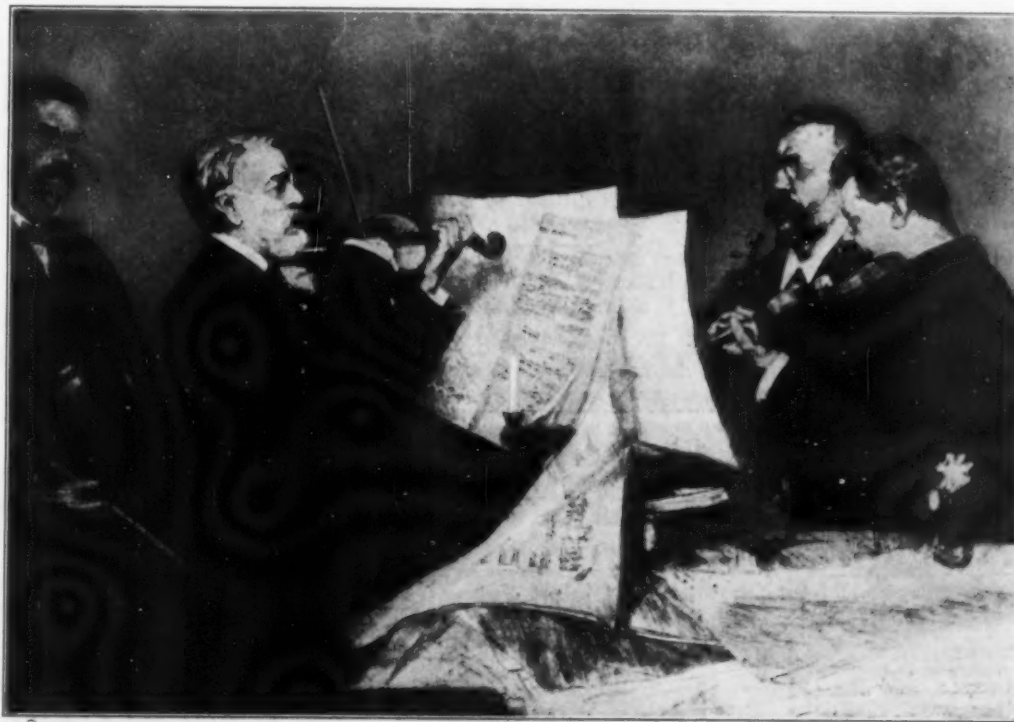
Helmholtz, too, was an intimate of Joachim and frequently applied to him for practical advice in his acoustical researches.

As a quartet player Joachim had his good days up to the very last, but as a solo performer he was on the decline after 1890. From 1848 till 1890, however, he was in full possession of his powers. His first public appearance was on March 17, 1839, and his last on May 28, 1907—a span of sixty-eight years of public activity. This is a record without a parallel among great virtuosi.

Joachim's artistic activities were sixfold—he played solo, he played quartet, he taught, he conducted, he directed the Hochschule, and he

composed. His greatest achievements, however, were with violin and bow in hand on the concert platform, he being equally great in ensemble and solo playing. The standards of interpretation of the classics which he created will endure for all time; they will, of course, be modified to conform with the spirit of later times, but the seed he has sown will bear fruit as long as the violin is loved and played.

It is not my purpose here to give a full account of the great artist's career; I did that last summer in a long article written in commemoration of his seventy-fifth birthday. Joachim was the last great living connecting link between our times and those of Mendelssohn, Schumann and Spohr. Mendelssohn exerted a greater influence on Joachim's early and formative period than any other man, but he also owed a great deal to Schumann and Liszt,



From an etching by Ferdinand Schmutzer.

THE JOACHIM QUARTET.

hemorrhage of the lungs, but he rallied and it was not thought that the end was so imminent. Ten days ago, however, he began to decline very rapidly, and his children and most intimate friends were summoned to his bedside. It was now clear to the physicians that Joachim's hours were numbered. During the last three days his left side was paralyzed and he was unconscious the greater part of the time. The funeral services will be held at the Royal High School on Monday afternoon.

I was allowed to see the body of Joachim yesterday at his home, and I shall never forget that scene. He lay in bed with his head and chest visible, his hands folded above the coverlet. The eyes were tightly closed and the dark, bushy eyebrows contrasted strangely with the death pallor of his noble brow, but otherwise his expression was quite natural. Kindly, dignified, serene, with the compos-

to Ernst and Spohr, and, of course, to his teacher, Böhm. Joachim's career was signally successful from the start, and his lucky artistic star never failed him to the last. So many great violinists had their careers cut short when in the zenith of their power. Paganini, Ernst, Laub and Wieniawski all died prematurely; Vieuxtemps was paralyzed in middle life, De Beriot was stricken with blindness, and Wilhelm's powers began to decline when he was only forty-five years old. The Muse was unusually kind to Joachim, smoothing out his pathway from childhood to old age. He always lived in sumptuous style and honors innumerable were conferred upon him in life, as in death. His family have received hundreds of telegrams of condolence and laurel wreaths from royalty, from artists, from music societies and from individuals from all over Europe. The list includes the German Emperor, the Empress, the Crown Prince, King Edward, the Duke of Cumberland, the Duke of Meiningen, Reichs-Chancellor von Bülow, and nearly all the musical celebrities of the day. The principal musical societies of Germany are to send deputations to the funeral.

The accompanying photograph of Joachim, playing on his favorite Strad was taken some three or four years ago. The picture of his Quartet will be found interesting. It is a reproduction of Ferdinand Schmutzer's etching, and is wonderfully characteristic. This picture, which is the feature of this year's exposition of the "Cessionists" at Munich, has made the young Viennese artist famous. Evidently he is a great student of Rembrandt, for that master's influence can be easily traced in the work. The expressions of Joachim and Wirth are remarkably life-like. In a later article I shall write an account of the funeral services, for which elaborate preparations are being made.

Berlin, August 18, 1907.

#### Marks' "Victory Divine."

The following review of the recent performance of J. Christopher Marks' cantata, "Victory Divine," is taken from the Daily Chautauquan, published at Chautauqua Assembly, N. Y.:

Strengthened by the accession of a number of fine male voices the Chautauqua choir did its best work this season in the beautiful sacred cantata by J. Christopher Marks, "Victory Divine," which was given at the Amphitheater, Monday evening. There was no contralto part, but the other three soloists, Mrs. Richards, the soprano; Mr. Werrenrath, the baritone, and Dr. Lawson, the tenor, were all in remarkably good voice and were heard to better advantage than at any time since their introduction to Chautauqua audiences. The skilful and sympathetic orchestral work contributed as much as anything else to the perfection of the whole and showed a marked advance in control and interpretation, all the little roughnesses that were evident in the beginning of the season having entirely disappeared under Mr. Hallam's able direction. Quite the most artistic and finished performance in which the orchestra has been heard was the beautiful interlude at the opening of part third. The addition of Mr. Croxton's fine voice was noted in the chorus, the tenors and basses together giving one of the best parts of the cantata, the second number, which followed the introductory bass solo. The finest of the chorales was given in the third part, "The Lord Is Risen from the Dead," following the basso solo, "Fear Not." Another particularly beautiful number was the unaccompanied chorus

in the first part, "God So Loved the World." Mr. Marks' own sat inflection in the performance was cordially expressed to Mr. Hallam and the soloists and chorus at the final rehearsals. He was present both in the morning and afternoon and paid Mr. Hallam the compliment of saying that the cantata was being conducted as he would conduct it himself.—Daily Chautauquan, August 14, 1907.

#### SUMMER CONCERTS NEAR ST. PETERSBURG.

HOTEL D'ANGLETERRE,  
ST. PETERSBURG, Russia, August 12, 1907.

Your correspondent attended an interesting concert last night at Pavlovsk, a suburb of St. Petersburg, which is reached by train in twenty minutes from the capital. The trains run every half hour with first, second and third class cars and smoking cars. The seats are like those in the American cars, unlike the majority of European railway trains. The concerts at Pavlovsk are supported by the railroad company in order to bring passenger traffic to that branch of the road, which otherwise would not pay.

The auditorium is very large, seating several thousand people, and all listen attentively to the music. All classes attend, from the laboring class to high military officials. Only a few seats are reserved, for which a small fee is

#### RIESBERG'S RETREAT.

Herewith is an illustration of the summer home built by F. W. Riesberg, of THE MUSICAL COURIER staff, at



Norwich, N. Y. Mr. Riesberg himself is seen in the patriotic pursuit of raising the flag, at "Canasawacta Cabin," as he calls his domicile in the country. He claims that the name is pronounced easily in B flat minor, or with the teeth closed, and the epiglottis couchant.

paid—the entrance to the concert hall being free. Programs are on sale, as in England—about two cents being what we paid. There was a grand piano on the platform which was used as an accompaniment for a cello solo.

The program opened with the overture to "Semiramide." The band played quite well, but there was a certain lack of finish in their playing, particularly in the loud passages, which were exaggerated. The softer numbers sounded as if more rehearsal had been given to them. But it was all interesting, particularly the numbers by the Russian

composers. The people listened quietly, and if any one spoke out loud he was at once requested to keep quiet.

The name of the conductor was Sekkiary. A young Russian composer, who sat near us, made a translation of the program for the concert, which is as follows:

Overture Semiramide	Rossini
Melodrama	Gura
Spring Twilight	Lacome
Spanish Dances	Moszkowski
Polonaise	Liadow
Carneval Overture	Berlioz
Ballet Music, Faust	Gounod
Cello Solo	Tschakowsky

Played by Mr. Belousoff.

Si j'étais roi	Adam
New Vienna Waltzes	Strauss
Mazurka	Glazounow
March	Eilenberg

A. T. KING.

#### Joachim and Birdice Blye.

Among the Americans who have lived in Berlin, none will more sincerely mourn the death of the great master, Joseph Joachim, than Birdice Blye.

Joachim was greatly interested in Madame Blye's career, and it was upon his advice and with a warm letter of introduction that she went to Rubinstein to study. Joachim used frequently to play sonatas with Madame Blye, and complimented her warmly upon her musicianship, her remarkable ability to read at sight, and her gift of absolute pitch. These qualities attracted considerable attention from the professors while Madame Blye was studying at the Hochschule. It is related that on one occasion, in the ensemble class of Waldemar Bargiel, Madame Blye had read at sight the piano part of a difficult and unfamiliar trio. Upon playing it through the second time, Bargiel, who was turning the leaves, purposely dropped the piano part, forcing Madame Blye to play several pages from memory. Bargiel was extremely enthusiastic over this feat of memory, as Madame Blye had never seen or heard the trio before.

Madame Blye received an interesting souvenir from Dr. Joachim not long before his death, which she prizes highly as a mark of his friendship and their pleasant associations in Berlin.

#### Lesley Martin's New Studio.

Lesley Martin has removed to "The Broadway," 1425 Broadway (the Metropolitan Opera House), where his studio and apartment are to be in the future.

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## LUDWIG WÜLLNER IN STRASSBOURG.

From the following notice one may judge of the impression created by Ludwig Wüllner in Strassbourg:

After a long pause the mighty bard, Dr. Ludwig Wüllner, has come to us and given us one of those song recitals which are written with letters of fire in the heart of every hearer capable of understanding their artistic worth. However often one may hear him it is always like a perfectly new manifestation, this highly personal art which, because it finds expression by means of a great individuality possessed of the highest degree of energy, makes so profound an impression. It seems to us that he has now more complete control over his voice than formerly and understands how to bring pure lyrics nearer to the hearts of his audience. But with Wüllner it is the whole personality from which the eminent effects evolve and he is so far removed from any set school or method that it would be impossible to measure his art by the ordinary standards. A mount that rises in proud loneliness like the Matterhorn, similar to a Titan, is not to be comprehended by pigmy mankind—and while one regards him as somewhat superhuman, for he is so great, so magnificent, one bows unquestioningly to his majesty: to his tall figure and the beauty of his appearance. Beauty! One is never more conscious of the worth of this attribute than when listening to Wüllner. Beauty! That is beauty for the artist! Just proportion of lines. The smooth and rich colors of the sound of the voice, the fulfillment of every tone with feeling; but with Wüllner it is also fulness of life, the whole truth of expression that reflects in word, tone and in the play of expression, the power of passion, the plastic capacity of characterizing, the absolute reality of life! In fact, this beauty is not smooth and sweet like the pictures of the Madonna of the later renaissance; it is often rough and acid like Rembrandt! But it is always true, great, sublime! And therefore we must love it. Furthermore, Wüllner becomes intoxicated with his own depth of feeling, inspiring himself with his own greatness and thus there flows

sance; it is often rough and acid like Rembrandt! But it is always true, great, sublime! And therefore we must love it. Furthermore, Wüllner becomes intoxicated with his own depth of feeling, inspiring himself with his own greatness and thus there flows



LUDWIG WÜLLNER.

from him a stream of enthusiasm such as carries every one along with it.—Strassburger Neueste Nachrichten, January 14, 1907.

Wüllner is the magic word, the advertisement of which will fill

the biggest concert halls wherever German is spoken. So, too, on Saturday, when this modern rhapsodist gave an evening of song before a vast audience. During the ten years in which Dr. Wüllner has appeared on the concert stage he has gained undisputed fame as a phenomenal singer, the reason to be attributed less to his voice than to a quite extraordinary artistic intelligence and a rare gift of attracting his audiences by an all-conquering power. He possesses a technique of language, cultivated to the utmost virtuosity, by means of which all consonants and vowels of our language sound distinctly without any marring sharpness, so that not only every word and every syllable can be heard, but the context heightened by Wüllner's inimitable art of recital stands out in bold relief. Therein lies the secret of Wüllner's sway over the masses. To this is added his power of sinking self into the poetical and psychological contents of a song. Especially may the "Erl King" be mentioned! In this the three different characters were marvelously portrayed! The "Doppelgänger" was overpowering in its intensity, while "Eifersucht und Stolz," from the "Müllerlieder" had to be repeated. In the Brahms "Verrat" Wüllner created a remarkable effect with the difference between the unfaithful girl and the betrayed lover. Of high musical interest was Richard Strauss' "Steinklopferlied," a song of socialistic tendency with a most realistic accompaniment. Hugo Wolf's "Gärtner" pleased on account of its poetical charm. Schumann's "Soldat," too, created, through Wüllner's interpretation, a stirring effect. The end of Schumann's "Grenadiere" was sung with all the great interpreter's force and splendor. At the close, when one would have supposed that the artist had exhausted all his physical and spiritual forces, in response to the resounding applause he added three more songs: Strauss' "Cécile," Schumann's "Widmung" and "Der Knabe mit dem Wunderhorn."—Strassburger Bürger-Zeitung, January 14, 1907.

### Concerts at the University of California.

Berkeley, Cal., August 26, 1907.

J. Fred. Wolfe, head of the department of music at the University of California, and conductor of the University Symphony Orchestra, has published the dates for the autumn series of symphony concerts. There will be six concerts, to take place August 29, September 12 and 26, and October 10, 17 and 31.

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## THE EICHELBERG CONSERVATORY, BERLIN.

Press opinions of pupils' performances at the Eichelberg Conservatory, of Berlin, are as follows:

The Eichelberg Conservatory gave an operatic performance with its pupils yesterday afternoon in the Theater les Westens, at which longer extracts from the "Zauberflöte" and shorter ones from "Don Juan," "Hamlet," "Iphigenia" and the "Merry Wives" were performed. It was in every way a great success. The house, which was absolutely sold out, showed its approval by repeatedly applauding the performers most vigorously and finally also called the instructress of the institute, Frau Mallinger, before the footlights, where beautiful flowers were presented her. Several of the male and a whole number of the lady pupils were excellent; in fact, some of them presented themselves as finished artists. They were all heart and soul with their work and were surrounded by a refreshing youthfulness in voice, appearance and play that beautified everything. In order to be just one would, for instance, have to mention everybody by name in the "Zauberflöte." Above all Herr Varviso (Tamino), Herr Rudolf (Papageno) and Fräulein Henckel (Papagena) distinguished themselves by their charming and assured acting and splendid voice material. Of the "ladies" we must favorably mention Fräulein Stolzenberg, of the "boys" Fräulein Saenger, who distinguished herself by her grace and clear voice. But Fräulein Osten as Ophelia was the triumph of the institute. She was so charming and highly dramatic in the mad scene and at the same time so faultless in her singing that she gave rise to the very highest of hopes.—Berliner Börsen-Courier, April 27, 1907.

In the "Zauberflöte" we noticed besides Fräulein Osten as Queen of the Night, a sympathetic Pamina (Charlotte Buettner) and a lively Papageno (Paul Rudolf). Gustav Friedrich brought from his singing class a baritone of noble finish in the person of Herr Nicolaus as Speaker and Don Juan. The most of the performers were scholars of Frau Mallinger and in their soulful recitations, so well fitted for the stage, did full justice to the training of their teacher. The Iphigenia aria (Kaete Pacholski), the Gluck recitative, the chorus of the priestesses, were given in such

grand style that memories were awakened of the times when Mathilde Mallinger herself personated this female figure, since then vanished from the stage, in her own poetic fashion. A spontaneous ovation gave expression to such remembrances.—Berliner Tageblatt, April 28, 1907.

The Eichelberg Conservatory arranged another of its annual dramatic performances of opera fragments, which always give occasion for a large number of pupils to come forward, in the Theater des Westens. We regularly meet here with talents that are just about to produce themselves as artistic individualities demanding recognition. Fräulein Else Osten (Ophelia and Mrs. Ford) and Fräulein Kaete Pacholski (Iphigenia) especially interested us in Frau Professor Mathilde Mallinger's class, and she was very justly made the recipient of an ovation for these her talented pupils. Furthermore, there appeared in Dr. Alfred Hassler's class an almost finished and lively Papageno with a remarkably sympathetic voice, Herr Paul Rudolf, whom Fräulein Eva Henckel partnered as a comical Papageno. Finally, we must also mention Mesdames Charlotte Buettner, Johanna Tamm, Margarete Schlegel and Messieurs Alfred Peters, Adolf Vavoiso and Nicolaus Reinfeld. The ensemble of the priestesses in Gluck's "Taurian Iphigenia," which Frau Mallinger set in scene, also carried itself with much nobility

and finish. Scenes from the "Zauberflöte," "Don Juan," "Hamlet," "Iphigenia" and the "Merry Wives" were given, which were all conducted by Capellmeister Georg Vollertun.—Vossische Zeitung, April 27, 1907.

## Walter A. Campbell, Music Critic, Dies Suddenly.

Walter A. Campbell, who established a reputation as a music critic in Toledo, Ohio, died suddenly from heart trouble at his home, 125 Twentieth street, Toledo, Tuesday, August 27. Mr. Campbell was thirty-eight years old and very popular. He is survived by a widow and several children. While devoted to music, Mr. Campbell's interests extended in other directions. At the time of his death was a member of the firm of Campbell & Whittaker, insurance brokers, of Toledo.

From Munich the death is reported, at the age of seventy-seven years, of the former well known opera singer Madame Vogel-Hefner.



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## IMPRESSIONS OF VLADIMIR DE PACHMANN.

BY MORRIS ROTHENBERG.

Great men are rare and the world is ever in awe of them. So it was with a little pardonable wonder that I anticipated meeting Vladimir de Pachmann, when a friend of mine told me, upon my arrival at Kiamesha Lake, that he was stopping at a nearby hotel, and that I could, through his secretary, get an introduction to him. For had I not heard again and again of the wonderful powers of this man, of this wizard in Chopinesque music, who entrances his hearers till they feel with him the sorrows of that strange, morbid, delicate soul, who lived and suffered that the world might know the sweetness of pain?

So, for several days, I pictured to myself my first meeting with De Pachmann, not dreaming of the pleasure that was in store for me. One evening, several days after my arrival, I strolled down to the hotel where De Pachmann was stopping, to see some friends of mine there so that I could hear the tales told of the maestro, not expecting, however, to meet him then. As I came on the porch I heard the sound of voices of men and women, laughing and joking and showing a thorough enjoyment of their summer vacations. I stopped and chatted with one of my friends, when suddenly he asked me whether I would be interested to meet De Pachmann, the great pianist. The surprise was so sudden that I forgot the awe which I expected would possess me upon such an occasion. As I walked down the porch to meet De Pachmann, before I caught sight of him, I pictured to myself a tall, broad-shouldered man, with flowing brown hair and deep black eyes, and dressed in the conventional style of the concertist. But I confess I was a little taken aback by his appearance as he stretched his hand out to me—a short, corpulent man, with a dark, bronzed face, a light Fedora hat pulled over his head, attired in a gray summer suit, looking nothing of the artist, and impressing one as some Eastern, Oriental merchant. But stranger than his appearance was De Pachmann's manner of speaking and his deportment. Though extremely gallant and genial and being void of any affectation and pretension, the quickness of his speech, his rapid change of conversation, his quick, agile movements and gestures, and his constant running from one person to another, rather amazed me. There seemed to be a strange incoherence about his speech and actions. And though expressing profuse pleasure in meeting me, he did not know me after an absence of five minutes from my company. Another friend of mine coming over to me at this moment, and seeing De Pachmann standing near me, introduced him to me again, thinking that I had not met him; and De Pachmann shook me warmly by the hand, saying again that he was very glad to meet me. I chatted with him several moments but could not advance with him in conversation, as he would not follow its trend and repeatedly wandered off to irrelevant topics. Thus we parted, and I left, very much perplexed.

The next day I saw De Pachmann again. He seemed much more composed than on the night previous, and I attributed his manner of the evening before to the effect upon him of the noise and chattering that was then going on. I recalled to him that I had met him the night before and he replied that he remembered me very well, though I think this was said more out of politeness than veracity. His head was now uncovered and for the first time I saw his poetic face. I was much struck with his resemblance to Voltaire, though De Pachmann's face is, of course, much fuller, and in his beautiful, brown, deep eyes I for the first time saw that wealth of passion and dreaminess that distinguishes his playing. But meeting the man in an ordinary way you would not take him to be a musician. His large, shaggy eyebrows, his well-shaped head, his wide forehead, and the general expressiveness of his face are rather indicative of the thinker.

So here I was face to face with the great pianist, in a corner of the veranda, free to question him, to talk to him, to peer into his very soul, if I could. I attempted to engage him in conversation. I touched topic after topic, changing them as quickly as I saw his indifference to each. I asked about his impressions of America.

"Very nice country," he replied, "beautiful women."

Here was a clue. "Do you think them interesting?" I asked.

"All beauty is interesting," he replied.

"Then you do not believe with Tolstoy, that unless beauty is sustained by moral purpose it is valueless?" I asked.

"Ah!" was his reply, "you have read Tolstoy? Do you like him?"

"At times," I answer.

any more. I am fifty-nine years, but my playing is as good as it was twenty years ago; in fact better," he said hurriedly, as if to avoid the impression that his art had suffered through his age. "Yes, I am still young, very young—in spirit. I will always be young. I love youth. Die Jugend ist göttlich. You are young."

He looked at me enviously.

"I will give you my youth in exchange for your art," I said playfully.

De Pachmann gazed before him dreamily. "Well, I will consider," he answered, smilingly.

And well he might. Youth is beautiful. Before it the great universe stands with open portals ready for one moment to lavish its splendors and its glories upon its rosy face. But he who has wrested from earth the power to thrill with beauty may well clasp it to his heart. It shall never die.

As I shook him by the hand to leave, De Pachmann asked me to stay a little longer. "I like to talk to you," he said. It was a triumph. For it is no easy task holding the interest of Vladimir de Pachmann. You might be speaking to him, thinking that he is profoundly interested, when suddenly, without a moment's notice, he will rise from his chair, say "Excuse me one moment," and leave you staring blankly, wondering what in thunder ever made you come there, while he walks across the room and engages some one else in conversation. And when he returns the probabilities are that he will not know you from Adam. "I am just like Beethoven," he said to me once, after some absentminded blunder. "My mind is in the skies," and he laughed heartily.

The next day I again went to see him. It seemed to me that I was making a pilgrimage daily to the God of Music. I had now resolved to hear De Pachmann play. For I had sufficiently entered into the man's character to know that if I could but gain his confidence, and arouse his emotional nature, I would see his powers. For, like most artists, praise and admiration are the staff of his life. I found him in rather gay spirits and receptive mood. He greeted me with his usual gallantry, and soon we were speaking of music.

"Who is your favorite pianist?" I asked.

"De Pachmann," he answered, laughingly. "In feeling and style, I think I am in a class alone. But there is one pianist whose technic and musicianship are incomparable. In technic even Liszt, the master of pianists, cannot approach him. That is Godowsky. He is a god. He is the first one since Liszt who has created something new in piano technic. Combinations and arrangements on the piano that were never dreamed of Godowsky has shown to us. And compared to his technic we are like little children. He is superhuman."

De Pachmann was growing more and more animated as he spoke of this new master, whom he seems to fairly worship, and in a sudden outburst of ecstasy he exclaimed: "Come

with me, I will show you!" I followed as he led me across the field to a little cottage near the main hotel, into a little room where he kept his piano, which had been sent to him. De Pachmann's face had turned pale, and his eyes became strangely dreamy. He walked up the staircase on tiptoe, as if out of reverence for the instrument which he was approaching. We entered his little room. He walked reverently to the piano, opened it and began to run his fingers across the keys, as if musing. Then he suddenly burst forth like a man possessed, in a selection of almost maddening technic. His face was livid and he breathed heavily—almost snorted as he lost himself in the frenzy of his passion. I sat as one entranced. He finished and looked at me, appearing as some strange magician.

"That is Godowsky!" he said, "only not played as well." I could not answer. I sat and looked. Then De Pach-



Photo by Mandelkern.

VLADIMIR DE PACHMANN.

He laughed heartily. "I am, too, like that. Sometimes I do not like him at all," in pleasantly accented foreign English.

"When is that?" I queried.

"I will show you," he said. "Tolstoy says, 'Love your enemies.' I cannot do it. It is too hard."

"You have enemies? I think a man like you, who is constantly giving the world pleasure with your art, should have no enemies," I answered.

"Then you think I play well?" was his childlike comment.

I assured him that he did.

"Ah, you are kind," taking me by the hand and pressing it warmly.

"Do you play much now?" I asked.

"No," he said, "it is too hot. You see, I am not young

mann plunged into Liszt's concert etude in F. When he finished it I was overwhelmed. I implored him to play more, but I did not need to, for he was already intoxicated with his music and could not help playing. Then followed Chopin mazurkas, waltzes and sonatas, exquisitely played.

No other great pianist plays like De Pachmann. His style is his own. In fact, he has no style, he plays music pure and natural as the flower, unhampered by interpretation. No other living great pianist abandons himself to his music as he does. He seems to see the tones as they rise from the instrument; he follows them with his eyes, he caresses them with his hand, his lips move as if in prayer, and his body sways with the rhythm of the music till you forget it is a man playing an instrument. You seem to sit before some god whose fingers glide through a brook of water, every ripple of which is a singing throat.

As Arthur Symonds has well said of him:

"When De Pachman plays Chopin the music sings itself as if without the intervention of an executant, of one who stands between the music and our hearing. The music has to intoxicate him before he can play with it. Then he becomes its comrade in a kind of very serious game; himself, in short, that is to say, inhuman. His fingers have in them a cold magic as of soulless elves who have sold their souls for beauty. And this beauty, which is not of the soul, is not of the flesh. It is a sea-change, the life of the foam on the edge of the depths, or it transports him into some mid region of the air between Hell and Heaven, where he hangs listening. He listens at all his senses. The dew as well as the raindrop has a sound for him."

In some respects De Pachmann seems to be a reincarnation of Chopin, both as to his wonderful ability to feel his music and Chopin's strange love of colors. As is well known, Chopin associated all music with colors, and was known to speak of blonde and brunette voices, yellow symphonies, etc. Nothing charms De Pachmann more than brilliancies of color. He is ever in search of some new

combination of colors, and this passion had developed in him an uncontrollable love for precious stones, roseate diamonds, rubies, sapphires, etc., of which he possesses one of the finest collections in the world. And his secretary (a fine young Italian, De Pachmann's only and constant companion) told me that every morning De Pachmann opens his collection of stones and plays with them for hours at a time; and De Pachmann himself told me that his love for them is far greater than for his music. The roseate diamond, which is one of the rarest in existence, he calls his bride. "Some day," he says, "when I am very old (he is convinced he will live till eighty), when I am no longer able to play, I will become a dealer in these stones."

Excepting for his collection, and Cesca, as he calls his companion, there is very little that De Pachmann cares for, though he has a passionate love of life and is exceedingly careful of his person. He will not permit you to smoke unless you stand several feet away, for fear of burning him, though he himself incessantly puffs big, black cigars. He will not walk any distance in the grass for fear of "sneaks," as he calls them. He seems to lead a lonely life with his one companion. He does not live with his sons, and the sorrow of the separation with his wife is ever present with him.

Indeed, knowing him closely, one feels a strong sympathy for this great man. For in spite of his genius, in spite of the fact that the world has for years bowed to this consummate master, he is a lonely figure, a solitary man, whose heart craves for the companionship of home, and yet he has none; whose children he cannot call his own; who travels about, charming the world and helping to make its burdens sweeter, but who is yet unable to obliterate the memory of the great sorrow of his life. For the keynote of this man's existence is love, and the hands that have the power to hold the world enthralled could not retain their grasp on the heart he loved and allowed to pass from him forever.

#### Lankow Pupils in Germany.

Anna Lankow, the vocal pedagog, of this city, is at present in Bonn-on-the-Rhine. Eduard Lankow, her protégé, who has been singing in Dresden, after having received offers from Vienna, Berlin and Munich, has accepted an engagement at the Frankfurt Opera. Last week he sang Falstaff in the "Merry Wives of Windsor," in the latter city, and on the strength of the performance he was engaged by that management. Madame Lankow has another basso cantante nearly ready for debut, and three or four advanced pupils who are to visit Europe next year to be placed for debut on opera stages. It is very probable that she will open a studio in one of the large musical centers of Germany and conduct it and the New York studio, for she has applicants from many countries who are impressed with the results of study under her guidance.

#### The Wisconsin Conservatory of Music.

MILWAUKEE, Wis., August 31, 1907.

The Wisconsin Conservatory of Music will reopen on Monday, September 9, with many new attractions and plans for the coming musical year. The large faculty includes the renowned organist and teacher Wilhelm Middelschulte and Ludwig H. Wrangell, a violinist and concertmeister from Christiania, Norway. Mr. Wrangell has played in the capitals of Europe with pronounced success.

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#### Schelling to Play New Suite Here and Abroad.

Ernest Schelling, the pianist, will play his new fantastic suite, for piano and orchestra, with the Concert Gebouw Orchestra, of Amsterdam, under Mengelberg's direction, on October 10. He will play the work during the week following at one of the Museum concerts in Frankfurt, and then start for America, where he has been invited by Dr. Muck to play his new work with the Boston Symphony Orchestra. Schelling's tour will begin in the Middle West, and he will not reach New York until the holidays.

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## MUSICAL EDUCATION.

It is interesting to know that this department, commenced as an experiment so short a time since, should now include five fields of activity, a sixth to be added this season. It is more than interesting, it is encouraging, if not inspiring, to note the unconscious affiliation of so many powerful departments, all engaged in the process of preventing the formation of musical cripples, instead of producing or talking about them. Musical education, with all that the name applies, is the sole solution of the question of national music and musicians, and a national music art. It is useless to rail, if we only rail. It is hopeful to educate, when we truly educate.

The following comprise the fields indicated:

1. Public school music, or free national music education.
2. Normal schools and conservatories growing out of public school music work.
3. Summer music schools, chiefly Normal, and training for teachers.
4. Private school music.
5. Such private music schools and studios as, by endowment or superior leadership, can be truly educational.

A separate feature might justly be termed "Personality of the Workers" in these several fields, urging the power, influence and right of recognition of such service to art.

The sixth feature this season will cover the college and university endeavor in musical instruction.

Under the head of public or governmental musical education, the following topics have been treated: National and State associations, conventions and conferences, their programs, aims, work and workers, with pleas for attendance, appreciation and concentration of effort. Normal and summer Normal institutes and schools, East, West, North and South; their courses of study and plans of work, new branches, advanced standards of literature and requirement, new educational music works, leaders, students, concerts and commencements. Efforts leading to affiliation of college, university, private school and studio, with the public school music work, making a complete circuit of education around both technical and artistic departments. Study of the classic, romantic and operatic music literatures by school music teachers. Appreciation of instrumental as of vocal music cultivated, and advanced standards of knowledge set for all engaged in the work. Training of teachers for the conducting of choral work. Demands and advanced salaries for Normal trained music and grade teachers everywhere. What constitutes Normal work? Why necessary and the different results by trained versus untrained instructors of music. Private studio teachers, vocal and instrumental, profiting by this Normal training. How this Normal (correct logical way of teaching) music began, and what it has done for music. Some noted Normal conservatories of music grown out of the requirement for greater music knowledge by teachers. Leaders of this movement in the States (quest for others to be continued). Remarkable courses of study, attain-

ments of students, and their high positions throughout the country. Increase of these conservatories, and their union with the State or Governmental Normal schools. Advanced choral performances by school children and their values to choral and oratorio societies. Vocal and instrumental clubs in the schools. Direction by music teachers out of school hours and regardless of labor. Music rooms and assembly rooms and rehearsals. Recitals, concerts, engagement of professional artists (as models), and ensemble and solo work done by advanced pupils. Lectures, and libraries, criticism and writing on music topics by the children. Advance in theory and harmony knowledge in all grades. New educational ways of presenting music structure vs. the wastefully "artistic" or "fossilized" ways. How class work is accomplished in schools. Growth in individual work. Value of graded courses and examination in music as in all other study. New courses of study, outlines, reforms and increase of time for music, gained by school music leaders. Splendid sentiment set to the best music by music educators. Stirring choruses. Growth in taste, "None but the best." Wonderful strides in study literature. Music books uniting instruction with song singing (composers and poets of first rank), technical exercises, drill possibilities, and suggestions for teachers. Patriotic songs of all nations in the schools contributing to peace. How school music is aiding in the foreign problem. How interest has grown among principals, grade teachers, music teachers, pupils, parents, school authorities, and communities. Skillful steering between dangers of expository features interfering with knowledge, and technical work dropping into mechanical drudgery. Difficulties under which school music teachers have worked and their marvels of accomplishment; harmonious spirit and other remarkable qualities among them. School music teachers our leaders in national music art, worthy of all recognition and appreciation. Reports from superintendents and supervisors of music from all over the United States—Maine, California, Middle West and South, Mexico, the Philippines (to be extended this season, particularly the Middle West). Music in the schools of New England, of New York, Brooklyn, Washington, D. C., and Baltimore. Music not given sufficient attention in the Washington Bureau of Education. Statistics, plans, difficulties and possibilities in regard to music in the New York schools. The New York superintendent an art spirit and strong influence for music. Able directors in New York and Brooklyn. Sketches of music teachers at work in all grades. High, commercial, manual and training schools. Elementary work, and the new city Normal movement. Weaknesses, their cause and cure. Excellencies, and how being achieved.

Private schools have been treated about as follows, and the endeavor will be increased during the coming season: Names, locations, facilities, individual characteristics and differences. Aims of leaders. Courses of study. Faculties' qualifications. Affiliation with colleges. Growth in

music, recitals, concerts, lectures, commencements, reunions. Washington, D. C., as a private school center. The music library in the private school. Advance in requirement of the private school music teacher.

Chautauqua and summer school extension: Growth of music in all. Relative growth and extension by States. The West the leader. The Travel and Outing form of musical education. Musical educational bureaus and management. New and original equipment and device in music teaching. Expense of travel for music knowledge paid by music workers themselves "for the good of the children." Necessity for sectional associations. Stimulus from music clubs and societies.

The "private studio and music school that may be educational," being forced to growth by the educational throng behind them. Many music teachers trained for public school service, establishing studios and schools. Weakness of haphazard and "improvised" ways of wasting music hours being discovered by paying parents. Enlightening suggestions for private folks as to proper preparation. Illustrations showing difference between trained and untrained music lesson giving. Ignorance even of music knowledge by many unsupervised and unauthorized private music teachers. Many not prepared even for the study for public school music teaching, through lack of fundamental knowledge and being too old to learn it. How the private teacher is handicapped inevitably. What may be done. Necessity for the private music teacher, and individual study of music. Value of endowment. Illustrations and exceptions. A "Master School" and of what it consists. New works, vocal and instrumental, aiming to be more educational. Private schools that are educational.

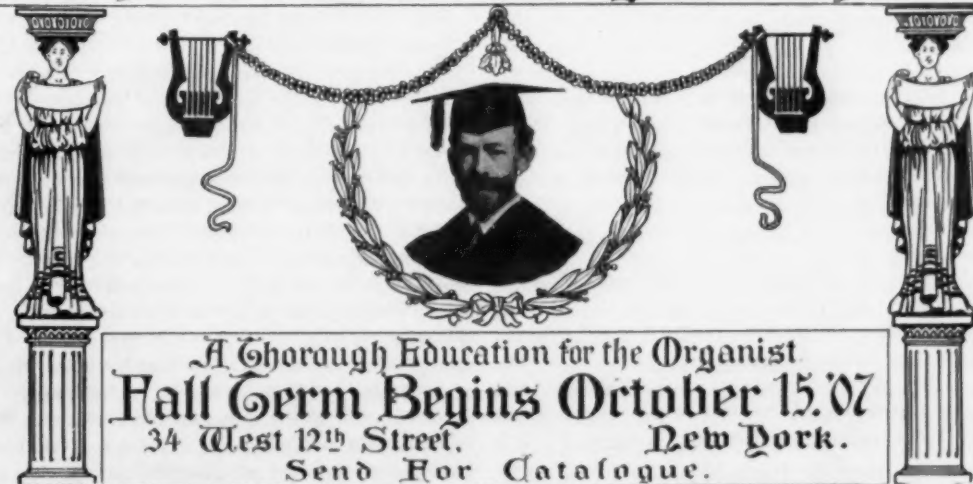
The following subjects have been discussed in the form of articles: The American man as a musician. Intellectual versus musical education in the United States. What to make or not to make of a musical career by Americans. "Artistic" versus educational methods of rehearsal and study. Emotional or technical taking precedence in presentation. Inefficiency in sight reading prevalent; cause and cure; exceptions. Lack of individual intensity in ensemble work, vocal and instrumental. The first school in the United States. Old fashioned and unjust remarks about public school music, their source and stupidity. Answers to misapprehensions and objections to public school music. How to get good study material into the private studio.

The foregoing were supplemented by over 2,000 names of music educators from all over the country, with from one line to two and three columns each in regard to them and their work.

Earnest request is hereby sent out to all interested for news from these fields during the coming season, especially in regard to Normal conservatories, endowed colleges having music departments, associations and conventions and musical education progress in the Middle West.

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## GRIEG DEAD.

At the hour of going to press, a MUSICAL COURIER cable brings the information that Edvard Hagerup Grieg, the composer, died at his home in Bergen, Norway, on Wednesday, September 4. He was sixty-four years old, having been born June 15, 1843. The lateness of the hour makes it impossible for THE MUSICAL



COURIER to present a biography or even an extended estimate of Grieg in this issue. It must suffice at this hurried moment to say that Grieg was one of the triumvirate of really great composers who lived into the twentieth century—Strauss and Saint-Saëns are the other two—and for the past twenty years or so has been easily the most beloved and popular music writer of them all. His loss will be felt by many musicians as a peculiarly personal one.

OWING to the holiday this week—Labor Day—THE MUSICAL COURIER is published twenty-four hours later than usual.

HAMMERSTEIN built three magnificent opera houses last week—in Chicago, Boston and Philadelphia. He refused either to affirm or deny the report that he has his eye also on Paducah, Ill., and Claremont Junction, N. H.

"FEW of the admirers of Handel's famous 'Largo' are aware," says Henry T. Finck, in the Evening Post, "that it is an air from the opera 'Serse,' adapted by Hellmesberger. Burney foresaw its immortality, for he wrote that it is in a 'clear and majestic style, out of the reach of time and fashion.' The opera itself had only five performances."

ACCORDING to a MUSICAL COURIER communication from Madrid, Pablo de Sarasate has regained his health entirely. It will be remembered that these columns reported his sudden and serious illness after a recital given by him in Darmstadt last February. Sarasate was confined to his room for

months, and was dismissed from the doctors' care only a fortnight ago.

In a violin volume recently published, a passage reads: "The composer of the popular and characteristic little violin piece known as 'L'Abeille' ('The Bee') was not the great Franz Schubert, as is commonly supposed by the public and the critics, but a Franz Schubert who was assistant conductor at the Dresden Royal Opera until 1878, when he died in that city. He was born there in 1808." This is not news to THE MUSICAL COURIER, but it may be to some of its readers.

HANS RICHTER is spending the summer at Raab, in Hungary. To a cable inquiry regarding his reported American engagement he answered recently: "As false as Hagen." This bears out THE MUSICAL COURIER's surmise when the misleading rumor first was published. Richter repeatedly has declared he will never visit this country, and those familiar with the best Wagner conductor in the world know that he always keeps his word.

THREE Wagner operas figure in the musical prospectus of Madrid for next season and a fourth is to be decided upon later. A Spanish feuilletonist writes: "These immortal works of a foreign master should be given in a manner worthy of Spain's best intelligence and highest artistic spirit. Let us not make ourselves ridiculous in the eyes of the world by indulging in any of the painful freaks and anachronisms which, in deference to the so-called 'national spirit,' have marked the productions of other foreign masterpieces in Madrid. Brünnhilde mounting to the clouds and wearing a lace mantilla would be a sorrowful sight indeed." Or Siegfried in toreador costume, and Freia making a bolero entrance to castanet accompaniment.

ON the occasion of the recent meeting between Kaiser Wilhelm and Czar Nicholas at Swinemünde two concerts were given by the ship's band on the Russian royal yacht Standart. The main numbers on the programs consisted of Kaiser Wilhelm's "Song to Aegir," Mendelssohn's "Ruy Blas" overture, Wagner's "Walkürenritt" and "Tannhäuser" overture, and shorter compositions by Borodin, Tchaikowsky, Glazounow and Rubinstein. The band numbered sixty-five players and was conducted by N. I. Hlavác.

SOME discouraged members of the musical and dramatic professions ought to read carefully the early struggles of the late Richard Mansfield. Cruel snubs by stage directors and managers, cold indifference of colleagues, and singing in the streets of London for a few stray pennies are incidents that would have disheartened any man not blessed with sublime faith in himself. While Mansfield had this faith, he realized that he must work hard, be patient and watch for the opportunity to show what he could do. Mansfield had a temporary success in some of the first performances of Gilbert & Sullivan operettas in England. He was enough of a musician to know that his voice would never make a great singer of him, so he resolved to devote himself to the dramatic stage, after he had failed to win recognition as a painter of pictures. Undoubtedly his was an inherited passion for the arts. Mansfield's mother, Hermine Rudersdorff, at one time a noted opera and concert singer, was for some years a successful vocal teacher in Boston, where she died, February 26, 1882. The remains of the actor were interred in the cemetery near his country home in New London, Conn., on Labor Day.



## JOSEPH JOACHIM AND SOME OF HIS TIMES.

ON THE RHINE, August 16, 1907.

During recent weeks Engelbert Humperdinck has been contributing some reminiscences to a Vienna daily paper on Bayreuth days and in course of his dilations he seemed to take particular pains to express his delight at the condition of certain orchestral parts sent to him for copying or revision by Wagner from Wahnfried to the old inn in Bayreuth where he was at the time stopping. Humperdinck speaks of the condition of the sheets of the MSS. and the beauty of the caligraphy and the self-evident rapidity of Wagner in working on his MS. as seen from the number of pages sent by messenger, one after the other. It has always seemed to those who have been following up these details that no particular emphasis was ever applied to any discussion of such matters in the cases of Bach or Beethoven or Mozart (except in the special instance of the completion of the score of the overture of "Don Juan" on the evening of the first performance) or Berlioz or Schumann or Liszt or Verdi or Tchaikowsky or Brahms; with all these score experts no one dreamed of taking pains to show how or how fast or how beautiful or how involved the score or part MSS. appeared. But with Wagner there always seems to be an effort made to bring forth the fact of the otherwise self-evident capacity of the composer to write his scores. That coterie of musicians which hung about the palisades at Weimar and subsequently at Bayreuth contained many expert score writers to whom the instrumentation of a mere sketch was an affair of no particular difficulty and it is due to a peculiar rumor that floated about in those years that the friends of Wagner are constantly resuscitating this reputed ability of the master, as he was called, as a wonderful writer of orchestral scores.

For instance, the "Huldings Marsch," which is still played in orchestral concerts, was not written by Richard Wagner as we hear it. Joachim Raff, living at that time in Weimar, was requested by Wagner to write it for the orchestra, the march having originally been written by Wagner for a brass or military band at Munich for some state occasion. That it was written in its present form by Wagner was a notion that was permitted to drift along without denial. Other similar matters created an air of suspicion in Vienna, where there was a nest of anti-Wagnerian birds with Hanslick as cock of the walk and the late Joseph Joachim had a sympathetic wire-less with them. These men all brooded with Platonic cerebration on the success of Liszt and Wagner, admiring the former personally and personally always suspecting the latter. The union of souls representing the classical-romantic adherents who were opposed to the Neo-Germans consisted of the Leipsic pedagogues, the followers of Mendelssohn and of Schumann and Hanslick, Scholz, Spitta, Brahms and Joachim, while the latter were reinforced besides by Liszt and Wagner, by Bülow, Cornelius, Joachim Raff and the young element that subsequently gravitated to Bayreuth.

Joachim was already in power at Hanover and had the ear, if not the eye, of the blind King George, through whose influence the violinist attempted to introduce a higher musical curriculum at Göttingen, where, greatly to his credit, he was attending lectures on History and Philosophy. Thus Hanslick and Brahms were the influences at the Court of Vienna, Liszt at the Court of Weimar, Wagner at the Court of Munich, Rubinstein at the Court of St. Petersburg, and Joachim at the Court of Hanover, and while there was no personal antagonism

between the votaries of the two tendencies yet the fundamental differences in the aesthetics and ethics of the two schools made it impossible for these composers to mingle to any extent—the divisions remaining apart. The climax was reached when Joachim addressed the celebrated letter to Liszt on August 27, 1857—he was then a man of 26, having been born on June 28, 1831—in which he absolved himself from any participation in the advancement of the tendencies of the Neo-German school of music, keeping in mind at the same time the consideration due to the eminence of Liszt as a musician and his dignity as a man. Liszt, with the grandeur of the nature of a nobleman, fully appreciated Joachim's motives and never permitted himself to impugn them, although all their intimate relations ceased from that moment.

It will therefore be seen that in Joseph Joachim there was centered a struggle between artistic predisposition and æsthetic tendency which split the German musicians into two camps and out of one of these there have seceded the present new forces represented by Richard Strauss and his votaries, who are as much opposed and resisted as Joachim resisted Liszt, Wagner and Bülow.

The cleavage is as distinct and articulate as musical forms themselves, but the danger was and always has been in the assumption of pontifical infallibility on the part of the adherents of the older school, which led Joachim into definite grooves in which he was declared the established representative. Obviously this is not the place to discuss Joachim's violin virtuosity, but as an interpreter of Bach and of Beethoven and of Spohr he stood pre-eminent; in other words these were his specialties and this fact, while it elevated him in one direction, militated against him as a great virtuoso in the general sense—and when I say great virtuoso I mean, of course, in comparison with the men of Italy and Ernst and Spohr. The violin literature has not been enriched to any perceptible degree by his few important contributions; the concerto in Hungarian style and the variations for violin and orchestra, while there are direct evidences of poverty of invention in his two overtures, the "Hamlet" and the "Kleist." But the power of Joachim's intellect can be understood when we begin to realize that this reproductive artist, not by any means a composer, and a man whose name will live only as that of a violinist, should have been able to place himself in the very fore of the artistic struggle I have endeavored to explain. He must have impressed both Liszt and Wagner as an interpreter of the Beethoven concerto, and that and the Bach works were the foundations of his reputation, together with the work he did as leader of the Joachim Quartet. It must be admitted that in his hostility to the new movement he subsequently exhibited considerable fanaticism and this colored his operations and affected the work for which he was destined as a pedagogue; he became obstinately partial and the more so as he advanced in age, until to the present generation, outside of his immediate environment, he was a phantom, a legendary knight engaged in a great battle long since decided against him; a fact, however, which he did not recognize.

One of these days, and very soon too, it will be realized that the art of Music is no more to be controlled by any set or traditional form than any other and that forms arise as modes dictate them, and modes will dictate as the taste declares. Beethoven does not mean the exile of Liszt and Liszt did not compose as a conclusion which prevents Strauss from living. There is a consanguinity among all composers and it will be found that many discords

on these very questions were due to personal prejudices. This very controversy which engaged Joachim's acrimony was to a great extent due to Wagner's pamphlet "Das Judenthum in der Musik"—"the Jews in Music," a mere advertising dodge that gave Meyerbeer a tremendous vogue. The keen judgment of Richard Wagner discerned that he could secure no better form of reclamation than to attempt an iconoclastic design upon Mendelssohn, Halevy and Meyerbeer, throwing Hiller aside contemptuously and putting the Jewish virtuosi outside of the category, and Joachim was one of these; in fact he began his career as a prodigy. Like nearly all of Wagner's writings, this pamphlet has no literary merit, just as his texts have neither literary nor poetic value. They are not original anyway. As reminiscences much that he has written is interesting, but all he says is so saturated with the ego vanity that it soon becomes stale as an abstract document. That is one reason why Nietzsche fled from the Wagner fold, for it was abhorrent to him to find every argument leading back to the person.

Poor Joachim actually felt offended, chiefly because he also was a kind of miniature egoist, and instead of discarding the pamphlet or proving through Mendelssohn (the Bachs came from the Joachim neighborhood and there is said to be Jewish blood traceable there, too), Meyerbeer and Halevy that there was music in the Semitic mind, Joachim sulked, not considering that in the German speaking nations there is one Jew to several thousand Gentiles, atheists, agnostics and others and that thus the whole argument, if it was one, fell to pieces; but Joachim assumed that it was meant as a personal affront and Wagner naturally was in great glee when this was told to him by Liszt. The same world confronts us now that was in the public view at that time, particularly when we reflect that the audiences that listen to Wagner now are to a large extent those who were the ethnologically despised ones, while "Salome" could only be given in Paris after a half dozen Jews subscribed to a 150,000 francs guarantee fund which Richard Strauss first went to Paris to probe into before he signed the papers. All that is necessary now is to prove that Richard Strauss is a Jew to round out the whole subject. If it were not for that Richard, Bayreuth might make one more attempt to show that Jews do not know how to compose, for if there is one composer in disrepute there it is Strauss.

Joachim did not succeed in transferring the glory of violin playing from Italy, for until now the founders of the instrument and its exploitation remain the leading forces in the development of that instrument. Locatelli, Tartini, Corelli, Viotti and Paganini are still the violin giants, supplemented by Ernst, Spohr and the Belgians. The virtuosi are scores such as Vieuxtemps, Sivori, even Ole Bull and Wieniawski. Joachim belongs to these last groups and will probably rank with Spohr in the history of the instrument.

BLUMENBERG.

P. S.—The Joachim "fashion" in England was an injury rather than an aid to him, for it represented a worship based on imitation. Many a poor Englishman compelled to go to a Joachim concert in London was only saved from a snore by being awakened by his wife. It actually seemed stupid to watch the audiences. Half of those present did not know what it all was about anyway. Joachim left the celebrated Strad violin presented to him by his English admirers to his nephew, Mr. Joachim of Oxford, England.



(Continued.)

"After 1835 George Sand lived a great deal at Nohant, and as her freedom had also restored to her the management of her income from the estate, she pensioned Dudevant and thus kept him in his proper place. She worked assiduously, often all night, and wrote three or four novels every year besides a great many articles, essays, sketches, etc. In the course of forty years she earned 1,000,000 francs with her pen, but when she grew old she had hardly enough money to pay for her medicines. The vast sum was expended in donations to the needy (often unworthy), for the education of her children, for traveling and in loans to friends—never repaid, of course. Although she did not believe in alms to the poor and advocated a socialistic republic and the re-partition of all property as the only remedy for the rehabilitation of the poverty stricken classes, nevertheless her purse was always open to them. When the revolution of 1848 was started with such elan by the people, George Sand was deliciously happy. She hurried to Paris to see and to hear, even if her sex prevented her from wielding a sword for the good cause. She was with the leaders always, and wrote proclamations, bulletins, patriotic addresses. Her hopes never wavered, although she observed with unerring vision the meanness of motive, the petty ambition, the lying, the cowardice and selfishness of most of the men concerned in the movement. Her letters contained masterful characterizations of Ledru-Rollin, Louis Blanc, Cabet, Lamartine, etc. She saw the noble cause crumble away gradually and she saw, too, the signs which pointed to the one man as the chief beneficiary of all the agitation. She placed her faith anew in Louis Napoleon, for she believed that the prisoner of Ham could carry out his own dreams and become the first socialistic emperor. His reign was the great disillusionment of George Sand's life, and the climax came with the Commune. But her magnificent optimism never wavered.

"In 1853 she writes to Mazzini: 'You are surprised that I have the heart to bother with literature at this time. I thank God that he has given me the power to do so. What would be my part in the world's scheme if I could not help the cause with my novels? Intrigues? That is not my profession. Pamphlets? I have neither intellect enough nor spite enough to write them. Theories? Ah, we have had too many of those! I am, and always have been, before all things, an artist. \* \* \* A real artist is as useful as the priest and the warrior, and if I honor goodness and truth I am on the path blessed by God. \* \* \*'"

It will be remembered that when the present translator began to transcribe these excerpts from the biographical essay of Miss Herzfeld, his intention was to present a picture of George Sand other than the one familiar to the musical world as the good friend of Chopin. Therefore, the Herzfeld quotations will cease here, as the balance of the lady's work concerned itself chiefly with the familiar Chopin romance—although her luminous reviews of such Sand works as "Cora," "Lucrezia Floriani," "Le Secrétaire Intime," "Jacques," "An-

dré," etc., would be well worth reprinting if space permitted. As a conclusion to this subject, let us hear what Jules Sandeau, Heine and Balzac said about the personal appearance and characteristics of one of the most remarkable women that ever lived.

Sandeau wrote, somewhat intimately, in his novel "Marianne"—after George Sand left him and nearly wrecked his life: "Her organization was essentially impulsive, and restless also under the prompting of those mental gifts which had not yet produced their ripest manifestations. One might truthfully say that vivacity trembled in the lovely locks of her thick, dark hair, and a hidden fire coursed underneath her olive tinted and transparent skin. Her unwrinkled and untroubled forehead revealed clearly that the storms of passion had not yet broken in all their fury about that noble head; but her luminous, burning eyes, with their expression, half tired, half sick, told of the continual, awful and never-confessed conflicts in her soul."

Less poetical but equally personal is Balzac's description, who visited George Sand in 1838, while she was in a most discouraged mood, following the breaking of a liaison: "I found comrade Sand," writes Balzac, "in a large, simple room, wrapped in a dressing gown, leaning against the fireplace, and smoking her cigar. In addition to beautiful yellow slippers, decorated with fringe, she wore also chic stockings and red trousers. \* \* \* Regarding her features, she has acquired a double chin something like that of a 'canonicus,' but in spite of her terrible misfortunes she does not possess a single white hair. Her beautiful complexion has remained unseared and her marvelous eyes are as lovely as formerly. I noticed also the same stupid expression which, curiously enough, always has characterized her features when she was in deepest thought. Living in seclusion at this time, she is bitter in her denunciations against marriage and love, because both brought her nothing but disappointments. Her masculine nature is pronounced, and probably will remain so, for she is not amiable, and on that account unlikely to inspire love. She is almost like a bachelor, but one artistic, great in mind, generous and of singular modesty and refinement."

Heine supplies some details not observed by the other two: "George Sand is not only a great writer, but also a beautiful woman—an exceptional beauty in fact. Like the genius which expresses itself in her works, her face might be called lovely rather than interesting. 'Interesting' faces are always a graceful or a characteristic deviation from the standard type of beauty, and George Sand's features are modeled with Grecian regularity. Their cut, however, is not angular, and they are softened by the sentimentality which seems to have been spread over them like a veil of sorrow. Her forehead is not high. Her curly, chestnut brown hair, parted in the middle, falls loosely to her shoulders. The eyes are a trifle tired, or, at least, they are not brilliant. Their fire probably has been quenched by many tears, or else it has gone into her writings, whose flames have spread over all the world, and lighted many a hopeless cell—but no doubt set destructive fire, too, to more than one temple of innocence. The author of 'Lelia' has quiet, gentle eyes, reminiscent of neither Sodom nor Gomorrah. Her nose is neither the familiar aquiline beak of the 'emancipated' woman, nor is it a jolly little one of the 'stumpy' variety. It is simply an ordinary straight nose. Around her lips there plays usually a good natured smile, but, on the whole, her mouth is not attractive, with its somewhat hanging nether lip, suggesting satiety of the senses. Her chin is full and fleshy, but of fine mold. Her shoulders, too, are beautiful, even magnificent. The hands are pretty and small, like her feet. The description of her bosom I leave to my contemporaries, as I must confess my incom-

petency to do it written justice. As for the rest of her figure it seemed to me too stout, or, at any rate, too short. Only her head bears the stamp of ideality and reminds one of the most perfect remains of Grecian art. \* \* \* Those physiognomists who claim that the voice is the best index of character would be at a loss were they required to find George Sand's extraordinarily deep sentiment in her voice. It is weak and faded, without metallic ring, but not devoid of gentleness and pleasing timbre. The naturalness of her speech is one of her chiefest charms. She sings, too, but of real ability in that direction there is not a trace; she possesses the bravura of a pretty grisette who has not breakfasted or is vocally indisposed from any other odd cause."

As a conclusion, space may be given to this, from Ludwig Bamberger's biography:

"George Sand seemed to grow old very slowly and her looks changed but little. When her hair became gray, she fastened it to her temples in wavy bandeaux. Although unable in later life to associate with herself as lovers such celebrated men as De Musset and Chopin, she nevertheless was accorded that kind of admiration until after she had entered upon her sixtieth year." When her last lover died—no song honors his name—and her friends tried to console her, she pulled open the drawer of her commode, drew forth a revolver and said with tear choked voice: "Helas! je ne coucherais plus qu'avec ça." At least that's the way Ludwig Bamberger has it in his biography.

\* \* \*

A summing up of Joachim, different from the eulogies current about him everywhere just now, appeared in the Berlin Morgenpost. There are in it also some characteristic passages relating to Joachim's well known dislike of Wagner's music:

"When the gulf between the classic romantic and the modern school became so wide that Joachim (who was then at Hannover in the orchestra of the art loving King George IX.) found himself forced either to jump it or back away, he chose the latter course, and wrote a frank letter to Liszt, in which he stated his musical credo in no unmistakable terms. Thereafter he was unswervingly on the side of the classicists and their champions, and threw himself—even if unconsciously—into the arms of Johannes Brahms. \* \* \* Many anecdotes are told at the Hochschule of Joachim's violent anti-Wagner sentiments. His cheeks would turn red with anger whenever the name of Wagner was mentioned in his presence. A student once asked him how he liked 'Walküre.' 'I don't like it at all,' replied Joachim gruffly; 'I have never heard it.' When the student hinted that a hearing might make a convert of the aged violinist he continued: 'I don't care to become a convert; I am happy as I am.' Possibly he feared to be beguiled by the bigness and beauty of the Wagner music dramas, and preferred rather to close his ears to progress and remain in the world he knew best. When several of his pupils sent him the 'Walküre' score, he returned it with a vituperative letter in which he requested them to stay away from his classes in the future. \* \* \* Joachim was no violin virtuoso, he was a musician violinist, an artist who interpreted his views of life and art through the medium of the violin."

\* \* \*

When all is said and done and with due deference to Joachim's real achievements in music, it is a question in the minds of those who possess historical perspective whether Joachim really exercised any lasting influence on the development of violin playing or the violin per se. Some musical estimators claim that he did more for the Beethoven and Brahms chamber music than he did for his chosen instrument. That is a work not to be underestimated, but will future generations rank the mere interpreter as high as the creators, Wieniawski



and Vieuxtemps, who founded a school and a new system of technique, laid the groundwork of the modern violin literature, and embodied in their style the romantic spirit of their day as truly and eloquently as did Berlioz, Liszt, Heine, Balzac and Ary Scheffer in the other branches of art? The future generations have not yet arrived to speak the final dictum, so that until then there will be much factional squabbling, echoes of which are reverberating from the various violin camps now that the venerable master's fiddle has been stilled forever by the great Silencer.

It was Rosenthal who suggested for the motto of Joachim's "Hamlet" overture the quotation: "Sein oder nicht sein?"

LEONARD LIEBLING.

NEW LONDON, N. H.

MUSICAL anniversaries for the second week of September include: September 9—Johann Friedrich Christmann, born in Ludwigsburg, Würtemberg, in 1752; Friedrich Wilhelm Vogel, born in Havelberg, Prussia, in 1807; Johannes Barend Litzau, born in Rotterdam, in 1822; Josef Anton Heinrich Wiegand, born in Fränkisch-Crumbach, in 1842; Karl Kleemann, born in Rudolstadt, in 1842; Karl Mengewein, born in Zaunroda, in 1852; Jean de Graan, born in Amsterdam, in 1852; Bernhard Klein, died in Berlin, in 1852; Otto Jahn, died in Göttingen, in 1869; Wilhelm Heiser, died in Friedenau, near Berlin, in 1897. September 10—Nicola Jommelli, born in Aversa, near Naples, in 1714; Bartolommeo Campagnoli, born in Cento, in 1751; Jules Auguste Guillaume Busshop, born in Paris, in 1810; Adolf von Doss, born in Pfarrkirchen, Lower Bavaria, in 1825; François Willem Hagemann, born in Zutphen, Holland, in 1827; Antonio Grandini, died in Formigine, in 1842; George Linley, died in London, in 1865; Simon Sechter, died in Friedberg, Bohemia, in 1867. September 11—Johann Jakob Engel, born in Parchim, Mecklenburg, in 1741; Friedrich Kuhlau, born in Uelzen, Hanover, in 1786; Ignaz Lachner, born in Rain, in 1807; Theodore Jouret, born in Ath, Belgium, in 1821; Eduard Hanslick, born in Prague, in 1825; Edwin John Crow, born in Sittingbourne, England, in 1841; John Carver Alden, born in Boston, Mass., in 1852; Oscar Schwalm, born in Erfurt, in 1856; Johann Stobäus, died in Königsberg, in 1846. September 12—Jean Louis Tulon, born in Paris, in 1786; Theodore Kullak, born in Krotoschin, Posen, in 1818; Richard Pohl, born in Leipsic, in 1826; Marianne Brandt (née Bischoff), born in Vienna, in 1842; Johann Heinrich Beck, born in Cleveland, Ohio, in 1856; William Humphries Dayas, born in New York, in 1864; Richard Keiser, died in Hamburg, in 1739; Franz Xaver Richter, died in Strassburg, in 1789; Vincenzo Gabussi, died in London, in 1846; Julius Rietz, died in Dresden, in 1877; Karl Herman Bitter, died in Berlin, in 1885; Karl Faust, died in Bad Cudowa, in 1892. September 13—Luca Antonio Predieri, born in Bologna, in 1688; Richard Edgcombe Mount, born in Surrey, England, in 1764; Moritz Ganz, born in Mayence, in 1806; Clara Josephine Schumann (née Wieck), born in Leipsic, in 1819; Edmund von Mihalovich, born in Fericsance, Slavonia, in 1842; Eugen Krantz, born in Dresden, in 1844; Charles Dupee Blake, born in Walpole, Mass., in 1847; Max Piutti, born in Luisenhall, near Erfurt, in 1852; Vincenz Hauschka, died in Vienna, in 1840; Alexis Emmanuel Chabrier, died in Paris, in 1894. September 14—Giuseppe Maria Tommasi, born in Alicante, Sicily, in 1649; Johann Michael Haydn (brother of Franz Josef Haydn), born in Rohrau, in 1737; Johann Paul Schultesius, born in Feckheim, Saxe-Coburg, in 1748; Luigi Carlo Cherubini, born in Florence, in 1760; Ferdinando Taglioni, born in Naples, in 1810; Antonio Sangiovanni, born in Bergamo, in 1831; George Elbridge Whiting, born in Holliston, Mass., in 1842; Jenő

Hubay, born in Budapest, in 1858; Louis Beethoven Prout, born in London, in 1864; Benjamin Cooke, died in London, in 1793; Friedrich Baumgart, died in Warmbrunn, in 1871; Friedrich Kiel, died in Berlin, in 1885; Hubert Ries, died in Berlin, in 1886. September 15—Wenzel Pichl, born in Bechin, Bohemia, in 1741; Michael Woldemar, born in Orleans, France, in 1750; Antoine Louis Clapisson, born in Naples, in 1808; Edouard Wolff, born in Warsaw, in 1816; Jules Etienne Padeloup, born in Paris, in 1819; Armin Leberecht, born in Mühlhausen, Thuringia, in 1820; Wilhelm Karl Fitzenhagen, born in Seesen, in 1848; Horatio William Parker, born in Auburn, Mass., in 1863; Samuel Green, died in Islenorth, England, in 1796; Pierre Marie François de Sales Baillot, died in Paris, in 1842; Thomas Adams, died in London, in 1858; Wenzel Gährich, died in Berlin, in 1864; Jeanne Louise Farrenc (née Dumont), died in Paris, in 1857; Hugo Schwantzer, died in Berlin, in 1886; Julius Nagel, died in St. Petersburg, in 1892; Ludwig Bleuer, died in Berlin, in 1897.

HEINRICH CONRIED, who is still abroad, has made some announcements for the coming season at the Metropolitan Opera House. The season will begin Monday evening, November 18, and continue for twenty weeks. The artists engaged and re-engaged will include: Sopranos—Bessie Abbott, Lina Cavalieri, Emma Eames, Geraldine Farrar, Rita Le Fonia, Olive Fremstad, Johanna Gadschi, Anne Girard, Martha Leffler-Burckard, Lucille Lawrence, Lucy Lee Call, Marie Mattfeld, Berta Morena, Marie Rappold, Marcella Sembrich and Marion Weed. Mezzo-sopranos and contraltos—Louise Homer, Josephine Jacoby, Frida Langendorff and Madame Kirkby-Lunn. Tenors—Julius Bayer, Alessandro Bonci, Alois Burgstaller, Carl Burrian, Enrico Caruso, Andreas Dippel, Heinrich Knote, George Lucas, Riccardo Martin, Giovanni Paroli, Albert Reiss, Charles Rousselière and Giuseppe Tecchi. Baritones—Bernard Bégue, Giuseppe Campanari, Eugene Dufrenne, Otto Goritz, Adolf Muehlmann, Antonio Scotti, Franz Stiner, Riccardo Stracciari and Anton Van Rooy. Basses—Raffaele Barocchi, Robert Blass, Theodore Chaliapine, Marcel Journet, Vittorio Navarini and Pol Plançon. Conductors—S. Bovy, Rodolfo Ferrari, Alfred Hertz and Gustav Mahler. Assistant conductors—Paul Eisler, Hans Morgenstern, Kurt Schindler and Tullio Voghera. Among the prime donne the most distinguished newcomer will be Bertha Morena, the dramatic soprano from Munich. Bonci, the tenor, who was a star of the first magnitude at the Manhattan Opera House last year, will be in the Conried constellation this season. Among the novelties promised are Mascagni's "Iris" and "Adrienne Lecouvreur," by Cilea, and some of the revivals in the list of productions include "Der Freischütz," "Der Fliegende Holländer" and "Fidelio," with Gustav Mahler to direct the Wagner, Beethoven and Weber operas.

OSCAR HAMMERSTEIN issued on Tuesday an outline of some of the operas he will present during the second season at the Manhattan Opera House. Here it is: "Thais" (Massenet) in French: Mary Garden, Renaud, Cazouran, Arimondi. "Louise" (Charpentier) in French: Mary Garden, Glibert, Bressler-Gianoli, Cazouran (and 22 other singing parts). "Péleas et Melisande" (Debussy) in French: Mary Garden, Dufrenne, Perier, Didur, Seegriss. "Dolores" (Breton) (a Spanish opera) in Italian: Gerville-Reache, Borello, Carlo Albani, Dufrenne. "Jongleur de Notre Dame" (Massenet) in French (tenors, baritones and basses only): Glibert, Dufrenne, Zenatello, Ancona, Sammarco, Arimondi. "Contes d'Hoffman" (Offenbach) in Italian: Renaud, Cazouran, Borello, Zepelli, De Cisneros, Hoelling, Jomelli. "Helene" (Saint-Saëns)

in French: Melba, Dalmores. "Giaconda" (Ponchielli) in Italian: Nordica, Schumann-Heink, alternating with Gerville-Reache, De Cisneros, Sammarco, Zenatello, Didur. "Lohengrin" (Wagner) in German: Nordica, Schumann-Heink, Dalmores, Jomelli. "Tristan und Isolde" (Wagner) in German: Nordica, Schumann-Heink, Dalmores, Arimondi. "Le Prophete" (Meyerbeer) in Italian: Schumann-Heink, Dalmores, Arimondi. "Don Giovanni" (Mozart) in Italian: Renaud, Nordica, Jomelli, Marichini, Zenatello, Ancona. "Andre Chenier" (Giordano) in Italian: Russ, Bassi, Arimondi, Francesca, Sammarco. "Manon" (Massenet) in French: Mary Garden, Cazouran, Didur, Gerville-Reache. "Aida" (Verdi) in Italian: Nordica, alternating with Russ; Bassi, Ancona, Arimondi, De Cisneros. "Romeo and Juliet" (Gounod) in French: Melba, Cazouran, Sammarco. "Rigoletto" (Verdi) in Italian: Melba, Renaud, Zenatello, De Cisneros. "Traviata" (Verdi) in Italian: Melba, Renaud, Bassi, Glibert. "Les Huguenots" (Meyerbeer) in Italian: Nordica, De Cisneros, Sammarco, Bassi (Albani), Francesca, Arimondi. "Lucia" in Italian: Melba, Cazouran, Sammarco. "Le Damnation de Faust" (Berlioz) in French: Renaud, Cazouran, Borello, Arimondi. "Mephisto" (Boito) in French: Didur, Dalmores, Borello. "Trovatore" (Verdi): Nordica, alternating with Russ, Albani, Sammarco, De Cisneros. "Carmen" (Bizet): Bressler-Gianoli, alternating with Gerville-Reache, Dalmores, Glibert, Marichini, Trentini. "Faust" (Gounod) in French: Cazouran, Marichini, Didur, Sammarco. "Navarraise" (Massenet): Gerville-Reache, Dalmores, Glibert, Arimondi. "Cavalleria Rusticana" (Mascagni): Gerville-Reache, Cazouran, Sammarco, De Cisneros. "Pagliacci" (Leoncavallo): Bassi, Sammarco, Borello. "La Boheme" in Italian: Melba, Trentini, Zenatello, Glibert, Sammarco. The Manhattan season will open Monday evening, November 4.

WHEN Wagner, after finishing his "Tannhäuser," purposed again composing an opera, he demanded of the King of Saxony, whose kapellmeister he was at the time, a furlough of three months, which was granted. Wagner left Dresden, May 14, 1846, going first to Pillnitz, and from there to the pretty village Grossgampau, where he took up his abode for the summer. Hardly arrived there, he writes to one of his friends: "I hope here to forget the city, the theater and the management of the orchestra. I am in the country and live in a village which the tourists have not profaned as yet. I am the first city man who has ever rented a dwelling here. I promenade, roam in the forest, read, eat, drink and try to forget composing. I experience the gladness of a child in rambling through the woods and the fields; I 'lohengrinne.'" The house Wagner occupied at Grossgampau is really considered the cradle of "Lohengrin." Forty-eight years later, in 1894, on the occasion of the first "Lohengrin" performance at Bayreuth, the sculptor Gustave Kietz inscribed the following words on a marble tablet at Grossgampau: "In this house, during the summer 1846, Wagner composed the opera 'Lohengrin.'" A group of ardent Wagner admirers intend to acquire the house in the near future, with the object of instituting a quasi-shrine for the devotion of such Wagnerians as have remained faithful to their early beliefs and have not yet rejected "Lohengrin" entirely.

#### Kitty Cheatham Another Returned Tourist.

Kitty Cheatham was among the many Americans who returned to New York on Saturday of last week, on the steamer New York of the American Line. Miss Cheatham has had a charming and profitable summer abroad, with many appearances during the London season to her credit. Later, Miss Cheatham visited Germany and France. This month she is to give some recitals at Narragansett Pier and Newport.

## NEWS OF MUSICIANS FROM NEAR AND FAR.

W. L. Blumenschein, one of the best known musicians and teachers in the Middle West, returned recently to his home in Dayton, Ohio, after a ten months' vacation abroad. Mr. Blumenschein will resume his work next week. He has done much to advance the cause of good music in his vicinity.

Edward G. Powell, a young basso, of Birmingham, Ala., is a member of Frederick E. Bristol's class this summer at Koburg, Germany. Mr. Powell sang last month at a musicale and his singing received the warmest endorsements from a number of titled men and women present on the occasion.

Carl Fischer is bringing out a number of new works by Edmund Severn, the composer, violinist and teacher. Among the things in press are two songs with violin obligati—"Soul of the Spell" and "Moon Baby"; "Oriental Romance," "Venetian Romance," scherzo ("Puck and Titania"), "Spinning Wheel" and "Liebeslied," all for piano and violin. Other works by Mr. Severn are becoming popular with students and teachers.

Albert Janpolski, the Russian baritone, has been engaged for the Wagner concert which the Minneapolis Symphony Orchestra will give during the season soon to open in the Northwestern city.

Ethel Jackson, a pupil of Charles Abercrombie, has been engaged by Henry W. Savage for the principal role in "The Merry Widow." Miss Jackson has been highly praised in Europe. The contract for her appearance here was signed through Mr. Savage's Paris agent.

Bruno Huhn arrived in New York last week on the steamer Minnehaha, after an extended tour of England, France and Switzerland. He will resume at once his les-

sens to vocalists in repertory at his studio, 58 West Fifty-seventh street.

Lucile Bocker, dramatic soprano, and Henry Fienberg, tenor, both pupils of Max Wertheim, sang recently for the director of the Van den Berg Opera Company, and both were immediately engaged.

This picturesque spot in Switzerland is where Hermann Klein and his family passed the last weeks of the summer holiday abroad. Mr. Klein is booked to sail for New York



from Genoa, September 5, and is expected to arrive here September 18.

Mary Hissem de Moss, the soprano, passed her vacation up at Lake Placid, taking part in such out-of-door sports as tennis, golf, boating and fishing. The singer is looking forward to the approaching season with glad anti-

pations. A number of good concerts have already been booked for her.

Alice Merritt Cochran has returned from a three months' trip abroad. While in Paris the soprano added to her repertory, studying with Bouhy. Madame Cochran will be heard at several of the early winter concerts.

### Arthur de Guichard in New York.

Arthur de Guichard, from Paris, France, has located in New York. His new studios are at 143 West Forty-second street, opposite the Knickerbocker Hotel, just a few doors above Broadway. In Europe, Dr. de Guichard is recognized as one of the leading exponents of correct and artistic singing, as well as a musician, author and educator. For four years De Guichard was a pupil of the late Francesco Lamperti, and during the last year assisted the famous vocal maestro as a teacher. De Guichard finished his studies in piano and theory under Hans von Bülow, in Germany.

Besides singing leading basso parts in opera in France, Spain and England, De Guichard made one concert tour of America with Christine Nilsson. As a part of De Guichard's youth was passed in England, he speaks and writes perfect English, an accomplishment possessed by very few Continental musicians.

This season, several De Guichard pupils have sung for New York managers, and all of them were accepted. In addition to teaching his pupils, De Guichard will coach professionals in repertory, and he will have a valuable course for vocal teachers. He will be at his New York studios Tuesdays and Wednesdays, and may be seen other days by special appointment.

Bernhardt Guenther, an amateur musician, who died not long ago, bequeathed to the patronal society of the Dresden Royal Conservatory of Music a legacy of 3,000 marks (\$750).

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## KUSSEWITZKY IN THE HUNGARIAN CAPITAL.

The renowned Russian double bass virtuoso, Sergei Kussewitzky, carried Budapest by storm at his first appearance there last February. Few artists have ever called forth such press eulogies as the following:

Sergei Kussewitzky is regarded as the first contrabass artist in the world, and very rightly so. The big, unwieldy instrument which we all know grunts and growls, sings beneath his fingers in an incomparably grand and massive strain. The unique part of Kussewitzky's art is the fact that he plays in the region of the cello, on the contrabass. He is a composer of importance, too, as the concerto written and played by himself amply prove. Besides this, he interpreted Handel's contrabass concerto, and a large number of smaller pieces. He played in violin position in Bottesini's glowing Tarantella. Laaka's melancholy cradle song, and Glière's fantastical Intermezzo were also rendered with remarkable success.—*Budapest Naplo*, February 12, 1907.

The Russian artist handles his immense and stiff instrument with such a surprising virtuosity and sovereignty that his hearers are perfectly transfixed. His warm, broad tone is so soft and colored that one might believe he were playing on a cello; his marvellous technique, his crystal flageolet tones and his aristocratic refinement of rendition recall Bottesini. His soft cantilene, his finely shaded pianos would grace the work of any violin virtuoso. His program, too, was interesting; he earned great and well deserved applause with a Gordon concerto of his own composition, a Handel concerto and several smaller Russian pieces.—*Pesti Hirlap*, Budapest, February 12, 1907.

Sergei Kussewitzky, the world-renowned artist, had postponed his concert until Sunday night; he is an artist fully deserving of his reputation, not only owing to the fact of his eminent talents, but also because he can lure from an ordinarily ungrateful and cumbersome instrument tones of a sweetness as though he were playing on an excellent cello or passing his bow over a master violin. He commenced with Handel's A minor concerto; we should never have thought it possible to achieve so melodious and full a tone with such accompanying refinement in the higher positions of a contrabass. His own concert piece can be favorably compared in manner and value to the most beautiful violin concertos of Spohr. The virtuosic element finds its outlet here in the cadenza-fugues, the doubles and the flageolet. The bewitching nocturne-like Intermezzo of Glière, his own finished Humoresque, the astonishingly fast Tarantella of his great predecessor, and other items were rendered by him with thorough musical conception. A spontaneous and seemingly never ending ovation was the audience's thanks for an exceptional treat.—*Az Ujsag*, Budapest, February 12, 1907.

Our concert-going public yesterday had, for the first time since decades, occasion to listen to the greatest living exponent of the contrabass. Herr Sergei Kussewitzky is in verity a phenomenal master of his instrument, and in order to put a measure to his artistry, we have to reach back a quarter of a century to Giovanni Bottesini, who held all Europe spellbound. Kussewitzky is not only an astounding virtuoso, who charms forth the fullest cello tones from his instrument and in his passages and arpeggios, his doubles and flageolets rivals the violin, but he is also a great and genial musician, whose renditions are ennobled by their grandeur of style and depth of conception.—*Neues Pester Journal*, Budapest, February 12, 1907.

The Budapest public had an unwonted guest on Sunday evening, when Sergei Kussewitzky appeared before it for the first time. He is one of the elect among artists, and achieves the most beautiful and graceful results with his ponderous instrument. The clearest of intonation, warmth of tone and nobility of expression as well as a remarkable technique are the qualities which yesterday earned general admiration and a jubilant reception for the artist.—*Budapest Tageblatt*, February 12, 1907.

With the greatest masters of all times of the contrabass may be reckoned the young Moscow virtuoso, Sergei Kussewitzky, who yesterday concertized in the Royal Hall. He masters his seemingly clumsy instrument with an absolute technical finish, lures a noble singing tone from it, brings out rapid passages, doubles and trills purely and perfectly and possesses a flageolet that reminds one of the poetic sound of a forest horn dying away in the distance. Like all his celebrated predecessors he almost exclusively uses the two high strings in the baritone and tenor positions and renounces the mighty contra-octave, with its deep and dark coloring, which

really only gives the instrument its characteristic tones. In reality he played violoncello on the contrabass, which is proportionately more difficult, and at times he even played the violin on it, as, for instance, in his Humoresque, which was specially written for him. But preference must be given to his nobly conceived F sharp minor concerto and that of Handel, in which he proved himself to be a finely-sensed and thorough musician.—*Pester Lloyd*, Budapest, February 12, 1907.

The customary monotony of our concert life was unexpectedly interrupted on Sunday evening by the recital of the Russian contrabass virtuoso, Sergei Kussewitzky. It is more than marvellous to listen to the sweet and dainty tones he draws from his huge and ungainly instrument. With closed eyes one may believe he is listening to a violin. The virtuosity with which he overcomes all great technical difficulties and conjures forth flageolets, octaves and other doubles is admirable to a degree. He evinced his tech-



SERGEI KUSSEWITZKY.

nical finish especially in his own contrabass concerto and in Bottesini's whirling Tarantella. His artistic conception and his musical intelligence found an outlet in Handel's violin concerto, transcribed for contrabass, and in Glière's melodious Intermezzo.—*Egyetér*, Budapest, February 12, 1907.

An uncommon instrument and a still more uncommon artist were listened to on Sunday night at the Hotel Royal by a very distinguished audience. The Russian artist on the contrabass, Sergei Kussewitzky, baffled us by his mastery of this extraordinary solo instrument; he brought out exquisite, surprising musical tone results, of wonderful purity. The audience was not only surprised by the sureness of his intonation and the warmth of his tone, but was almost deceived by his soft cantilene; the unwieldy instrument sounded beneath his touch similarly enchanting to a cello, it absolutely sang in the Handel concerto and delighted us all in the smaller pieces by Glière, Laaka and Bottesini. The interesting artist was greatly feted by the very numerous audience.—*Fuegetlen Magyarorszag*, Budapest, February 12, 1907.

### MUSIC IN MEXICO.

CITY OF MEXICO, August 27, 1907.

J. Saunders Gordon, directing the concert tour of Madame Calvé, is in the City of Mexico completing arrangements for the appearance of his star here. The other members of the company who will come with the prima donna are Camille Decruse, pianist, and Renée Chemet, violinist.

■ ■ ■

The Zanetti Opera Company, an all Italian organization, has closed the engagement at Orrin's Theater, and the management is planning a reappearance here near the end of September at the Arbut Theater, with a more expensive array of singers.

■ ■ ■

Jessie Shay gave an audition to members of the press and prominent musicians, Tuesday of last week, at Sala Wagner. The pianist was acknowledged to be an artist of high rank. Her first recital at the Metropolitan Academy, Wednesday, September 4, will be the big musical event of the early autumn. Miss Shay has promised her admirers an attractive program and one that will certainly be of educational interest to students and teachers.

■ ■ ■

Virginia Galvan de Neva has been appointed instructor of voice at the National Conservatory of Music, succeeding Elena Marin, a popular singer.

■ ■ ■

Esmeralda Cervantes, a harpist who has won renown and who played in Mexico as far back as 1877, is the new teacher of harp at the National Conservatory of Music. Madame Cervantes began her duties a fortnight ago.

■ ■ ■

Mauricio Meerloo, the violinist, sailed from Monterey for New York last week.

■ ■ ■

Chevalier Angel Celestino Morales, violin virtuoso, a teacher at the Teatro Real, Knight of the Order of St. Charles III, gave a concert, August 21, at the Metropolitan Academy. The Spanish colony was well represented. Chevalier Morales played brilliantly numbers from the popular violin repertory, including compositions by Ernst, Vieuxtemps and Wieniawski.

■ ■ ■

Amateur singers will be heard tomorrow night in a performance of "The Chimes of Normandy" at the Renacimiento Theater. The proceeds will go to the Mexico City Dramatic Club.

—E. G. WESTON.

### Ernest Sharpe's Popularity.

The growing popularity of Ernest Sharpe, the basso, on the other side, gives some anxiety to his American admirers, lest he, too, follow the call of the European civilization and settle in some foreign city. His last tours especially have increased this popularity. Not only his unusual voice, but his exceptional type of interpretation, the character of the work he sings, his desire to advance modern composers, his loyalty to American genius in music and propagation of that abroad, added to a winning personality, have won him much favor.

### Harold Bauer as an Interpreter.

After hearing Harold Bauer play Schumann's "Carnival" one critic wrote:

"The player was among the maskers and he knew the story of each one. He was an Oriental when he played 'Islamey.' With Bach, Scarlatti and Gluck he lived in the past century. He dreamed of Poland with Chopin. He sat with Brahms and heard Paganini. With Tchaikowsky he was melancholy even when the Cossack tune came through the night. And when he played the sublime and mystical prelude, choral, and fugue of César Franck, he was, as the celebrant at the altar."

# CORRESPONDENCE

## Musical Activity in Seattle.

SEATTLE, Wash., August 27, 1907.

The plans of the musical societies and schools lead your correspondent to expect a wonderful activity here during the coming season. While the glorious summer weather attracts many people to our city, there is comparatively little studying done in music.

The Choral Symphony Society, under the direction of James Hamilton Howe, expects to give eight concerts, including three or four oratorios. The Seattle Popular Chorus, conducted by David Scheetz Craig, will give a number of concerts. The Ladies' Musical Club and the Schubert Club are laying plans to bring a number of celebrated artists to the Coast.

The Columbia College of Music has added a number of good teachers to its faculty.

Gerard Tunning, piano; Marjorie Miller, violin, and Cornelia Appy, cellist, will give a number of chamber concerts during the coming season.

The Holyoke building, whose halls during the season suggest a cacophonous orchestra and chorus combined, is disturbed by an occasional solo voice from some distant studio, and one might read "twenty-three" or its equivalent on most of the doors.

DAVID SCHEETZ CRAIG.

## Notes From Houston, Tex.

HOUSTON, Tex., August 27, 1907.

Mrs. Harry Dormun has accepted the position of soprano soloist in the choir of St. Paul's Church, beginning September 1.

The Anton Diehl Conservatory of Music will introduce a classical high school preparatory department, under the direction of Albert Ruth, formerly professor in the University of Tennessee.

H. C. P.

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GEO. W. SWEENEY, Proprietor.

## Portland, Ore.

PORTLAND, Ore., August 20, 1907.

Mrs. J. Whyte Evans, who has appeared in concert in New York, Boston and Los Angeles, but has been very little heard here, expects to leave for Europe the beginning of September to study with Lilli Lehmann in Germany.

Marie A. Soule, who usually goes to New York or abroad each summer for study, has been obliged to remain in Portland this year on account of the number of out-of-town teachers who wish to take special courses with her during the summer months. Early in the fall, at the solicitation of her friends, Miss Soule will present Ethel Barkdale in another recital, giving the same program as at Mur-lark Hall some time since, with a few added numbers. Ethel Barkdale, who is but thirteen years old, has an unusually large repertory for so youthful a player.

Word has been received here that Madame Norelli, who recently went to San Francisco, has delighted all by her singing of Swedish songs at the Sngerfest held in that city. Both the San Francisco press and her audience expressed the highest appreciation of her work.

ALMA B. TERPRAKE.

## Symphony Concerts for Spokane.

SPOKANE, Wash., August 27, 1907.

Bernard Walther, a musician and director of an orchestra bearing his name, announces that the Spokane Symphony Orchestra will be reorganized the latter part of September and it is planned to give a series of concerts during the late fall and winter. The 150,000 Club, of which Frederick H. Gaston is secretary, is backing the project of securing an organization of from 35 to 45 musicians and it has been promised the active co-operation of the foremost musicians in Spokane. Mr. Walther says there is no reason why this city should not have an orchestra to play symphony music equal to any on the Pacific Coast, "and," he adds, "great good would result in increasing interest in music in the city. We have an abundance of fine symphony music and I have the orchestration of several numbers done by the foremost European composers and several of these selections cannot be duplicated in this country."

Spokane will hear the New York Symphony Orchestra next winter. Alexander Saslavsky, soloist, concertmaster and assistant conductor, who has come to Spokane to pass the summer with Madame Saslavsky, who has just returned from Riverside, Cal., makes the announcement that the orchestra will give a musical festival or a series of concerts.

Arthur Longwell, organist, of New York, and Frank Hemstreet, baritone, will give a concert in the Spokane Theater the evening of September 3, for which 3,000 invitations have been issued.

Elaborate preparations are being made for the artists' recital by the Ensemble Club of Spokane in Masonic Temple, September 19. Eugene Bernstein, pianist, and Alexander Saslavsky, violinist, will take part with the club.

Frank T. Miles, formerly organist of the Vincent Methodist Church, has returned to Spokane after an absence of two years in

## WANTED

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Paris, where he studied organ and piano under Alexander Guilmant, and Wager Swayne, a pupil of Leschetizky. He plans opening a studio here to teach organ and piano.

Arthur Frazer, one of the foremost of Spokane's pianists, has arranged for an extended concert tour in October. He will first appear in Walla Walla, October 7, and from there go to North Yakima, thence to the coast, where he will appear in Seattle, Tacoma, Portland and in the Willamette Valley. He will open the season at Portland for his teacher, W. Gifford Nash, in a concert, the middle of October. Mr. Frazer studied with Nash until he left for Europe to complete his course. In the concerts on the tour he will be assisted by local soloists in the various cities.

N. N. Field, formerly of St. Louis, a director of note, has been secured as assistant to the Rev. Dr. J. W. Allen, pastor of the Dean Avenue Christian Church, and will have charge of the choir and the music. He is accompanied by Mrs. Field, a graduate of the Akron (Ohio) Musical College. Mr. Field was prominently connected in musical circles at St. Louis, being chief chorister at the World's Fair and director of a chorus of 1,000 voices, having charge also of the chorus at the annual national convention of the Christian Church at St. Louis.

The Royal Roumanian Orchestra, of which M. Jonize Senescu is director, has returned to Spokane from a spring and summer trip to Boise, Idaho, and Walla Walla, Wash., and will play the rest of the year in the Silver Grill. Rosa Senescu is the violin soloist. Muchlauer's Orchestra has signed for a series of concerts at the Winsor.

Maud Powell and Lillian Blauvelt are among the prominent artists announced to visit Spokane this coming season.

"Good Bye, Jack," a descriptive ballad, words and music by John De Witt, formerly of New York, now a resident of Spokane, and arranged by Franz Mueller, scored a hit at its initial presentation by Lucile Palmer at the Silver Grill a few evenings ago.

Hans Dressel, director of the Ensemble Club, has returned to Spokane after an extended vacation in Idaho and North Dakota.

Rhea Davis, who has been teaching piano in Spokane for some time, will leave for Germany in September to continue her studies. Others who will go abroad are: Constance Gustafson, to Vienna; Miss Auen, to Berlin, and M. Reimer, to Leipzig.

Arnold von der Aue, of Milwaukee, will be the soloist at the third annual convention of the North Pacific Sngerbund in Spokane, August 29 to September 1.

A. W.

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# OPENING OF THE OPERA SEASON IN LEIPSIC.

LEIPSIC, August 21, 1907.

Were it not for the City Opera, which resumed on August 11, Leipsic would be temporarily the deserted village. The "Lohengrin" performance, which reopened the house on August 11, marked the very successful "debut" of the new chief regisseur, Von Wymetal. The occasion also marked the Leipsic debut of the dramatic soprano, Urbaczek, who had been regularly engaged, after trial performances as Aida and Azucena. This performance was made further a notable one through Jenny Osborn Hannah's singing of Elsa. The public showed enthusiasm quite out of the ordinary for this city.

The production of Beethoven's "Fidelio," on August 18, marked the Leipsic debut of Frau von Florentin in the title role. This woman proved to be a delightfully refined yet intensely dramatic singer, who was making the best of a medium voice. She is very young to be assuming roles of this required power, and it is believed that with continued right use her voice will broaden much within a few seasons.

Nicola Spinelli's "A Basso Porto," which was first given to the public in 1894, was sung in this city last night after an absence of five years. Fraulein Urbaczek had the dramatic role of Mother Maria and Hans Schütz the chief baritone role of Cicillo. Spinelli has occasionally showed great strength in his writing for orchestra, and though some auditors would like to find in the score more of the typical Italian melodic richness, the work is agreeable and reasonably free from direct relationship with other composers. The dramatic treatment is almost sufficient to carry the work without music. The prime motive is that of the renegade Cicillo, who has a life grudge against Maria, the mother of Luigino and Sesella. Cicillo tries to bring them all to ruin, but is finally killed by Maria. A rather indefinable, quasi-political motive also runs through the opera. The work was received by the public with great enthusiasm, a fact largely due to the vigorous action and the generally satisfactory performance given it.

A writer who is continually looking for the truth about things, and especially those that have any music educational value, may be permitted to revert to a singing program that was heard in New York some weeks ago, while the writer was combining a business trip with a vacation. The occasion was the first of the studio recitals given in May by pupils of John Dennis Mehan, of Carnegie Hall. The singers who there appeared in solo and quartet were in nearly every case students of from two to five or more seasons' standing under that instruction. The connoisseur will observe, therefore, that each candidate had been around the studio long enough either to get his voice right, or, if the teaching were bad, to wear it out entirely. And just here lies the sermon.

Singers who accomplish their tasks in the resourceful manner typical in this studio will never wear out the voices, because the vocal mechanism is certainly destined to last as long as the body. The completeness with which these voices are used indicates the most consummate physiological symmetry. Every demand of expression, melody or text is met by mechanism long since under routine. It has not been accomplished by any "method" other than that from day to day, from week to week, the organ is given its endless work to do. The criterion and guide is the master's ear for the tone, combined with the unflinching ability to produce that tone if need be.

The cultivation of serious opera in America is yet in comparative infancy, so that were it not for the present invasion of European opera houses by gifted American singers, one would say that serious opera were to America yet unborn. Yet the ideals of right singing are there. The public and the musician should get right and stay right on this matter. In a city containing the thousands, both of worthy vocal instructors and unworthy vocal cobblers, that New York contains, there is plenty of cause for criticism as well as for honest appreciation of that which has permanent value. And now be it said, after years of careful observation, that wherever the singing ideals are highest, the vocal principles and practice that Mr. Mehan stands for will have the most honorable of places, based as they are on the highest utility, the greatest resource to which the singing voice is capable of being brought.

A party of Los Angeles musicians reached Leipsic two weeks ago by way of London, where they had spent some months enjoying the musical season and continuing to receive coaching for the various needs. Harry Clifford Lott is accompanied by his wife, his pupil, Mary Carter, and his father, W. H. Lott, now of Los Angeles, but for

twenty years supervisor of music in the public schools of Columbus, Ohio. The elder Mr. Lott has just started on to Munich for the operatic performances there. He will go to Italy and London before attending the Leeds Festival. He will return to America in October. The younger Mr. Lott will resume coaching with Mrs. Nikisch upon her return home late in September. Mrs. Lott will give her time almost exclusively to broadening her acquaintance with chamber music, a branch in which she has been for some seasons an active public worker.

On account of the annual call for the Philharmonic subscription season, Hans Winderstein has just just an-

## GIRAUDET'S PUPILS IN FRANCE.

Some American pupils of Alfred Giraudet, who accompanied the master to France, and who passed the summer studying with him in Trouville, distinguished themselves at recent Sunday services in the Church of the Bon-



GIRAUDET AND HIS PUPILS IN TROUVILLE.

Secours. The following is a free translation of a report, in L'Avenir, of Trouville:

The Church of the Bon-Secours presented two remarkable masses to its parishioners last Sunday. S. G. Monseigneur, the Bishop of Bayeux, was present. M. A. Giraudet, of the opera, and some of his pupils who crossed the ocean and have studied here all summer, assisted. The "Ave Maria," by Pauline Viardot, was sung in distinguished style by Viola Davenport, a very fine soprano. The "Souvenez-vous," by Massenet, was sung by Ruth Cunningham, with a warm and expressive voice. The "Sanctus," by M. A. Giraudet, was sung by his son, M. Fernand Giraudet, with authority and fine style. In the "O Salutaris," a duet by Samuel Rousseau, we were aroused to appreciate the artistic charm of Myrtle Shaw, joined by M. A. Giraudet, the great artist always, himself. Miss Shaw replaced Madame Aldrich de Hervath, the fine contralto we admired last year, but who for this occasion was prevented from singing. The "O Fons Pietatis," by Haydn, was sung by M. Waldemeier, a baritone with a noble and flexible voice. The "Laudate Dominum," by the Giraudet Choir, revealed all the fresh and beautiful voices and made a brilliant close to this superb program. We must not forget the talented harpist, M. Martenot, who played admirably a Romance by Rubinstein and a prayer by de Hasselmans, and accompaniments for the "Ave Maria" and the "Souvenez-vous," and the valuable co-operation and talent of M. Vallombrosa.

The accompanying picture represents M. Giraudet, his pupils, his accompanist, Mlle. Langi, and the organist, posed near the church. The picture was taken by Giraudet's son, whose skill with the camera is quite unusual.

Giraudet will spend the coming winter in Paris, where he has a large class of pupils.

nounced the soloists for the twelve concerts to constitute the twelfth season. The singers will be Karl Burrian, Erika Wedekind, Dr. Felix Krauss and his wife, Adrienne Osborne Krauss, Otilie Metzger-Froitzheim, Franz Naval, Ellen Gulbranson and Marie Brema. The pianists are Emanuel Wad, Emil Sauer, Frederic Lamond, Elly Ney, and Moriz Rosenthal. The violinists will be Theodor Spiering, Florizel Reuter and Franz von Vecsey.

Theodore Spiering, lately added to the faculty of the Stern Conservatory in Berlin, has issued a pamphlet containing the programs and twenty-four press notices on his four London recitals of 1906 and 1907. The programs represent a most interesting group of material by Tartini, Nardini, Spohr, Bach, Vieuxtemps, Schumann, Schubert-Ernest, Brahms-Joachim, Wieniawski, and Beethoven, besides the living writers, Tor Aulin, Walter Spry, Arthur Hartmann, Max Reger, Franz Ondricek, Jeno Hubay, Carl Busch, Ottokar Novacek, Saint-Saëns, Christian Sinding, and Bruno Oscar Klein. Mr. Spiering also played an E flat major and a C minor concert study of his own for violin alone, also the variations by the late Joseph Joachim.

EUGENE E. SIMPSON.

## MUSICAL NEWS FROM WASHINGTON.

WASHINGTON, D. C., August 31, 1907.

There is no one on earth harder to please than the average member of a choral society. Last week Washington awoke to the fact that this city is to have next winter two rival choral societies, each with a mixed chorus, and each for the purpose of singing oratorios. A preliminary meeting of the new society, which is to be named the Washington Oratorio Society, was held at Knabe's piano store in Washington last Wednesday. Some of the members of the Washington Choral Society are going to leave the old organization to join the new.

The marriage of Marie von Unschuld, the Washington pianist, to Henry Lazard, took place last Saturday noon at the new Cliffs Hotel, in Newport. Mrs. Lazard will continue her brilliant work as a pianist and promises not to forsake the University of Music and Dramatic Art, which she founded in Washington a few years ago, with the assistance of Mr. Lazard, who was selected by the enterprising little woman as vice president of her institution from the beginning.

A new violin composition by a Washington violinist, Lester L. Sargent, is attracting considerable attention. Mr. Sargent has studied his instrument for some years, having been at one time a pupil of Johannes Miersch, who was called from Washington last season to become the conductor of the Indianapolis Symphony Orchestra. Mr. Sargent has an innovation in violin playing which will be of interest to all violinists, and this he will shortly make public.

Oscar Gareissen has been winning great success this summer at Rochester, N. Y., where he has had a large and devoted class of pupils. The Rochester papers have been loud in their praises of this scholarly musician and singer, and now that he is about to return his home city will appreciate him more than ever.

Adele Vernon, one of the leading spirits in the Friday Morning Club, is up in Maine. Sol Minster, the director of the Columbia Theater Orchestra, has assumed charge of the violin department in the Washington College of Music. S. M. Fabian, one of the principal pianists in this part of the country, has been engaged for several appearances throughout the South during the coming winter. He played at the Jamestown Exposition for an entire week during the early summer. Henry Xander, the popular director of the Sängerbund, has returned from his trip through Southern France and Italy, but was, unfortunately, two days later in arriving than the date for which the German societies had hoped to secure his services as conductor at the Jamestown Exposition. Mr. Lent, the well known cellist, has returned from a trip to the Jamestown Exposition, and Mrs. Lent will return in a few days from Madison, Wis.

BERENICE THOMPSON.

## William H. Sherwood Here.

William H. Sherwood, the noted Chicago pianist, is in New York this week, visiting relatives. Mr. Sherwood has just finished a most successful season in Chautauqua where, with two assistants, he taught 138 pupils. At one of the final concerts in Chautauqua Mr. Sherwood played MacDowell's A minor concerto (accompanied on a second piano by his pupil, May E. Sellstrom), and according to the Chautauquan Daily, "interpreted its lyric beauty and the underlying sadness of the main theme with sympathy and sincerity." Mr. Sherwood will return to Chicago soon where a large class of pupils awaits him.

## Spanuth to Return.

It is rumored that August Spanuth, formerly music critic of the New York Staats-Zeitung, and who has been teaching the piano in Berlin for the past year, intends to renew his activities in his old home and resume his duties at the Staats-Zeitung this fall. In addition, Mr. Spanuth, it is said, will also occupy a position with the local publishing firm of Breitkopf & Härtel.

## Alice Sovereign in Berlin.

Alice Sovereign, the contralto, has been in Berlin, Germany, since early in the summer, studying, and singing, as occasion offered. August 12 she sang in Mme. Galski's home, when she received many compliments on her voice and style. She will return in October.

## Music for Teachers and Artists.

Weymann & Son, of 1010 Chestnut street, Philadelphia will make a specialty of music this year for teachers and artists. They will have a complete supply of scores for all grades of pupils. Choirmasters will be interested in the large assortment of modern music written for the church, as well as the standard works.

A poem with music, "Sen Lessa, or the Dream of the Forest," was given recently at the Prague Opera. Ladislav Prokojo is the librettist as well as the composer.



HOTEL NOTTINGHAM,  
BOSTON, MASS., August 31, 1907.

The first of September finds comparatively few of the studios in activity, yet a fortnight later many teachers will have returned for fall work. The season practically opens with the first symphony concert, and hence ends with its temporary disbandment in May. The orchestra members have been scattered during the season, twenty of them playing at Bar Harbor, Me., under the conductorship of Gustav Strube and where they have been established for three seasons. Mr. Strube informs THE MUSICAL COURIER correspondent that these concerts during the present season have been most generously patronized by both the fashionable and musical classes at this famous resort. His programs have invariably been of the good type, and not the usual "in lighter vein" style. To show their love for music and to encourage the establishment of a permanent orchestra, the leading people of Bar Harbor erected the Building of Art, where the series of concerts at which De Pachmann, Courtland Palmer, Madame Eames, Marguerite Hall, De Gogorza and others proved a lasting triumph both socially and financially.

"Tips and Tales," sent out by Henry Savage's enterprising press representative, Frank C. Payne, informs Boston admirers—and they are many—that all kinds of good musical treats are in store for them when Mr. Savage's people arrive here this season. "Madam Butterfly" will be with us again. "Tom Jones," an English comic opera, by Edward German, with book by Thompson, Curtnidge and Taylor, is to be produced early the coming fall.

Marie Lundborg Sundelius sang at "Crossways," Newport, Mrs. Stuyvesant Fish's summer home, on the evening of August 22, the occasion being a dinner and reception tendered Prince Wilhelm of Sweden by Mr. and Mrs. Fish. Mrs. Sundelius added many most attractive Swedish

folk songs to the list sung, for which she was most graciously complimented by the Prince, for her voice was in excellent condition and delighted her distinguished listeners with its brilliant purity. Dr. Sundelius accompanied his wife, who has been a faithful student of singing and repertoire for a number of seasons past with Boston's excellent teacher, Madam Salisbury. While Mrs. Sundelius considers herself always a student, she is one of our most gifted and successful professional singers.

"Prince Hugo's Honeymoon," an operetta by Oscar Strauss, is a new musical composition of interest and which we are soon to hear.

Lucia Gale Barber has been conducting classes in Newport circles during the summer months with unusual success. Mrs. Barber's new year book shows several additional interesting features in her school at the Ludlow for the coming year.

F. W. Wodell has conducted summer classes with good results in different parts of Ontario, where he goes every summer for instructing vocal classes.

E. Russell Sanborn, recital organist, after a summer fluctuating between work and short trips here and there through Maine, begins his teaching and recital programs. Mr. Sanborn has already booked several important Western engagements.

Carl Sobeski returns from his Seattle classes early in October and again occupies the same studios in Huntington Chambers as in past seasons.

Some one has paid Boston the honor of an acknowledgment of its good points among its singers, viz., that there is better diction more noticeable with its pupils as well as professionals than ever before. Encouraging!

Arthur Foote and his family have an annual sojourn at East Gloucester in September, the composer and teacher returned to his studios in October finely equipped for his winter's campaign.

Effie Palmer is just closing her Chicago summer classes and opening her usual Boston studio for the winter. Miss Palmer intends to combine singing with her teaching more than usual the coming year, as she is especially gifted in the preparation and giving of French songs. Norma Drexel, a most gifted young girl singer, and a pupil for six years of Effie Palmer, is another most successful singer of the French numbers, she being descended directly from an old French family.

Clara Tippet and William Alden Paull resume teaching in September, occupying their Pierce Building studios, as usual.

Caroline Gardner Bartlett will have a studio in the city instead of Brookline this winter. Mrs. Bartlett has had a big old farm house and shack besides a bungalow, up in New Hampshire, full of enthusiastic young women all during July and August. The subject of chief interest was Mrs. Fletcher's-Copp's music course for children. It is too widely known about to need expatiation, and members of the association insisted on studying during the summer with both Mrs. Copp and Mrs. Bartlett, the latter having an individual way of turning out pupil singers of especial attractions—individual—because she aids them to express themselves.

WYLYA BLANCHE HUDSON.

Brahm van den Berg to Become a New Yorker.

Brahm Van den Berg, the pianist, formerly of Cincinnati, has arrived in New York, with the intention of making the metropolis his future home.

#### FEDERATION OF MUSICAL CLUBS.

OFFICE OF PRESS SECRETARY,  
MRS. JOHN OLIVER,  
603 POPLAR AVE., MEMPHIS, TENN., August 31, 1907.

Members of the Matinee Musicale, of the National Federation of Musical Clubs, are beginning the fall work early and with great enthusiasm. The club was organized just one year ago and has done much good work under the leadership of Mrs. C. B. Campbell, who is also vice-president of the National Federation of Musical Clubs. Having a limited membership of only twenty-five members (active), there has always been a number on the waiting list.

The student chorus is the pride of the club. There are fifty-three members in the chorus and the associate members number seventy, making in all a paying membership of about one hundred and fifty.

During last winter this energetic club gave a recital and purchased a beautiful parlor grand piano with the proceeds of the entertainment. They feel greatly encouraged and the coming season will probably find them doing great things in the way of musical study classes, artists' concerts, recitals, etc.

The club will, on November 11, give their annual MacDowell program. November 25 is the date for the reception to associate members at the home of the president. December 9 the program will be given to folk lore songs of many nations. January 6, Russian program, with selections from Rubinstein, Henri Ravina, Tschaikowsky, Balakirew and others. January 25 is Children's Day, the program being made up of children's songs and music, and given in compliment to the school children of Coffeyville. In February there will be a program from Wagner and a Scotch program. In March a program of American music, and one from Chopin and Brahms. In April a miscellaneous program, and in May a garden party will close the season.

The officers of the Matinee Musicale are: President, Mrs. David Campbell; vice president, Mrs. William Shepard; recording secretary, Lelia Elliott; corresponding and Federation secretary, Mrs. John Stevens; treasurer, Ada Morris; auditor, Grace Osborn; librarian, Mrs. William Ziegler.

N. N. O.

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OCEAN GROVE, N. J., September 3, 1907.

A very large and enthusiastic audience greeted Madame Schumann-Heink at the Ocean Grove Auditorium on

gala appearance. Madame Schumann-Heink's numbers were, the "Adriano" aria from "Rienzi"; "Trust in the Lord," Handel; "Sei Still," Raff; "Abide With Me," Lid-

numbers by Rubinstein, Popper and Schumann. The orchestra, under Tali Esen Morgan's baton, was in excellent form and played with finish and expression "Henry the Eighth" dances, by German, and the "Raymond" overture, in addition to the spirited accompaniments.

The chorus distinguished itself by singing admirably "Hail, Bright Abode," from "Tannhäuser," and "The Star Spangled Banner." Elizabeth Ruggles and Charles Baker were the piano accompanists and Mr. Nordrauff presided at the organ for Madame Schumann-Heink.

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Ellen Beach Yaw and Claude Cunningham were the soloists on September 2.

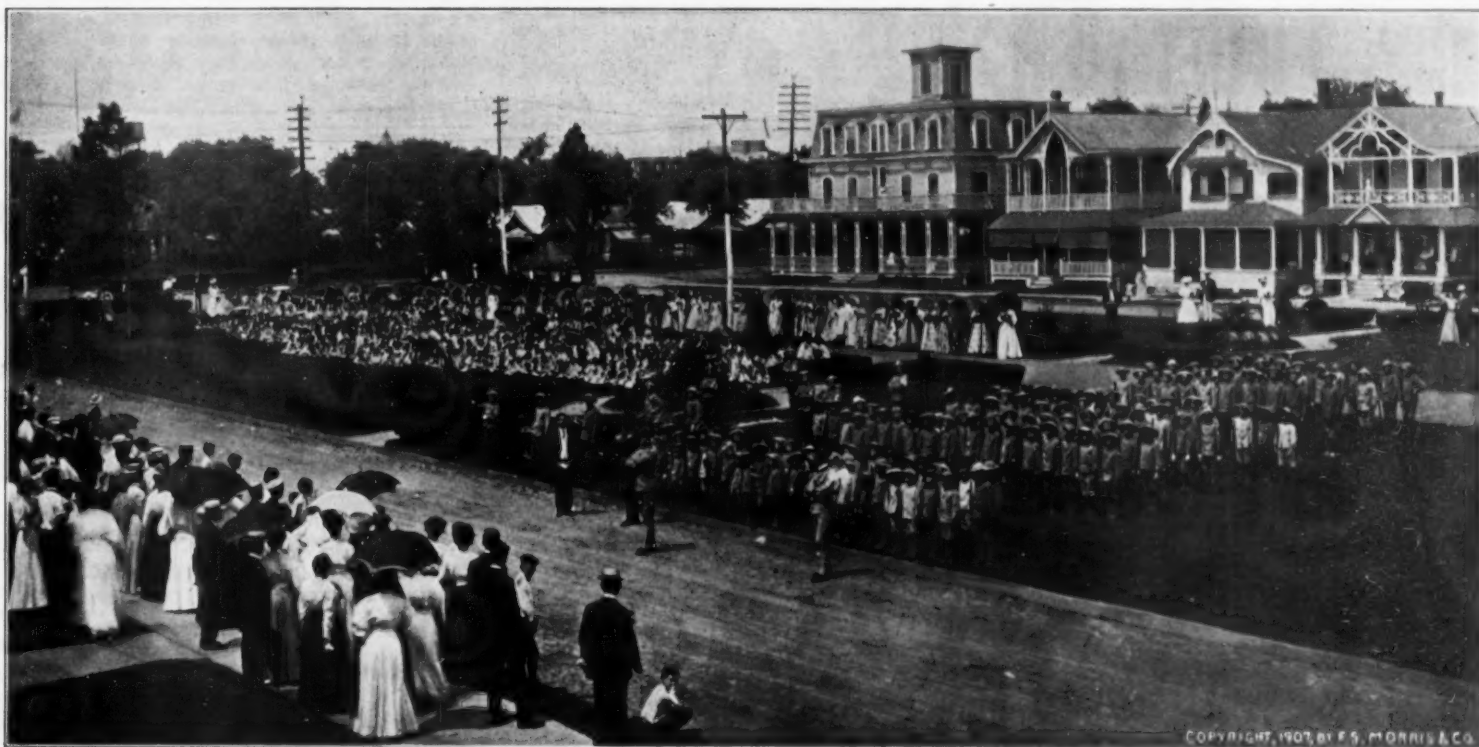
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The children's chorus has been an interesting feature of the musical summer in Ocean Grove. The season is to close September 7, although it is announced that local talent will continue to give concerts for ten days more.

V. K.

#### Yaw at Eureka, Cal.

Special trains were run for the concert by Ellen Beach Yaw, at Eureka, Cal., August 6, and the Times, Standard, and Herald devoted columns to the event, saying: "Yaw delights a big audience," "Her beauty of voice charms



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THE CHILDREN'S CHORUS IN JAPANESE COSTUME AND ROUGH RIDER UNIFORMS AT OCEAN GROVE, N. J.

Thursday night. The Auditorium had been beautifully decorated with Chinese lanterns and wreaths, presenting a

dle; two songs by Rudolph Ganz, entitled "Nur du," and "Love in the Cottage"; "Im Lenz," by Hildach, and, finally, "Die Allmacht," by Schubert. The famous prima donna added two encores, one of them the Brindisi, from "Lucretia Borgia."

A wildly enthusiastic audience recalled the great singer again and again, giving her the Chautauqua salute. Madame Schumann-Heink endeared herself to the members of the orchestra at the morning rehearsal by her affability and her cordial remarks, and commended the musicians for their support.

Daniel Beddoe's singing of "Cielo e Mar," from "Giocanda," stamped him as one of America's best tenors. He possesses a voice of magnificent range and purity. He also was recalled three times, when he sang a Scotch ballad most expressively. A group of songs full of the color of the changing seasons was warmly applauded. This group, by Mathews, was entitled "Spring," "Summer," "Autumn" and "Winter." So great was the applause that the singer returned and sang "Sing Me a Song of the Lad That Is Gone."

Hans Kronold, the cellist, another favorite with Ocean Grove audiences, performed in his usual artistic manner

all, "Yaw concert a musical gem," etc. The singer will appear as soloist at Ocean Grove, N. J.

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## MUSIC IN BRITISH COLUMBIA.

VICTORIA, August 20, 1907.

The Victoria Musical Society is to be congratulated upon presenting Adela Verne, the young pianist who formerly toured with Madame Albani, to local audiences this summer. On the occasions of both of her July appearances here at the Victoria Theater, Miss Verne displayed remarkable talent. Her programs were very comprehensive and exacting, while two original songs, "When First I Knew" and "My Love Loves Me Today," gave an additional and personal charm. The pianist was assisted by Mrs. Walter Warren Dresser, a well known Vancouver soprano, and the latter's vocal instructor, Signor D'Auria, accompanist.

THE MUSICAL COURIER representative attended the Flower Show at the Drill Hall here this month. Thane's Orchestra contributed charming music, excellent in tone

and rhythm, while daintily costumed young ladies, selected from society's bouquet, served refreshments. But the prettiest little flower of all was a golden-haired child named Laddie Watkis, a five-year-old piano pupil of Miss Walker, of Victoria.

Thane's Orchestra was again a special attraction on Saturday, when the steamship Princess Victoria carried a special excursion from Victoria to Vancouver.

Elizabeth Fournier, a talented pupil of J. Leslie Forster, gave an interesting vocal recital in the First Congregational Church here recently. Belle Fournier-Forster presided gracefully at the piano, and the program consisted of compositions by Aylward, Horrocks, Pelissier, Johnston, Meyer Helmund, Schubert, Luzzi, MacDowell, Massenet and Tosti.

Many people here visit Seattle during the summer months, especially at the time of week-end excursions. San Francisco's loss seems to have been Seattle's gain, for there is an increased amount of prosperity evident in the latter city. THE MUSICAL COURIER's representative, David Scheetz Craig, is well and centrally situated at his vocal and journalistic headquarters at the Craig School of Music, in the Holyoke Block. At night, the approach to the city's harbor is very fascinating, the lights being set like jewels in a coronet of hills.

The Victoria Theater will present many new attractions this season. Mr. Denham, the capable and courteous assistant manager, already has a formidable array of bookings.

MAY HAMILTON.

## Bruno Oscar Klein Home From Europe.

Bruno Oscar Klein, the composer and pianist, returned Saturday from a pleasant holiday spent in Europe.

## Isabelle Bouton to Make Concert Tour.

R. E. Johnston announces that he has arranged with Isabelle Bouton (who for five years was one of the leading mezzo sopranos at the Metropolitan Opera House, in New York) for a tour of concerts throughout the country during the season of 1907-08. Madame Bouton left the opera to devote herself to concert and oratorio singing. Not only has her operatic experience been wide and varied, but Madame Bouton has appeared with great success in all of the largest festivals throughout the country. She also possesses dramatic ability of a high order and excels as an interpreter of song, so as to move her audiences to an extraordinary degree. Her striking appearance adds greatly to the pleasure given by her artistic singing.

## Carl V. Lachmund Will Return Next Week.

Carl V. Lachmund will return to New York next week and resume teaching at his conservatory. Mr. Lachmund and his family passed the summer up in Maine, and many of their friends will be glad to hear that they escaped injury in a rather serious wreck on the Maine Central Railroad. Mr. Lachmund is looking forward to a successful season.

## Death of Emil Gertz.

Emil Gertz, of Hanover, brother of Richard W. Gertz, of the Mason & Hamlin Company, of Boston, died in Hannover, Monday night. Emil Gertz was well known to the music world of Europe and America, and had attained fame as an inventor in the piano world.

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CHICAGO, Ill., August 31, 1907.

The Chicago Oratorio and Festival Quartet, composed of the following artists, Lucille Stevenson Tewksbury, soprano; Jennie F. W. Johnson, contralto; Garnett Hedge, tenor, and Grant Hadley, bass-baritone, are planning to give for the first time in Chicago "The Golden Threshold," a new Quartet song cycle by Liza Lehmann. This will be of unusual interest to the music lovers of Chicago, inasmuch as this is to be the initial performance of this new cycle, which is said to far surpass the ever popular "In a Persian Garden" by the same composer. The date has not been definitely settled as yet, but it will probably be November 5, in Music Hall.

Mary H. Carrol, a young violinist of much talent, has recently located in Chicago and will have studios with the Walter Spry School. Miss Carrol has been a pupil of Bernhard Listemann and Max Bendix, and has had much experience as a teacher, having taught the last three years at the St. Clara College, at Sinsinawa, Wis., also having private classes in Dubuque, Ia., for several seasons. Miss Carrol has also filled many concert and recital engagements throughout the Western section. Miss Carrol's pupils will be heard in recital in the early fall.

A well written and comprehensive biography of Fanny Bloomfield-Zeisler appears in the August number of "The

World Today," accompanied by an especially good portrait. The sketch is replete with anecdotes revealing many interesting sidelights of the character of one of the few really great pianists of the day.

The Dunstan Collins Musical Agency has booked Jessie Lynde Hopkins, contralto, and Marion Green, basso, for a two days' engagement at Oberlin, Ohio, on December 12 and 13, when "The Messiah" (Handel) and César Franck's "Les Beatitudes" will be sung; and Sibyl Sammis as soloist in Berlioz's "The Damnation of Faust," with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on January 31, 1908.

Two new concert companies have been organized by the Dunstan Collins Musical Agency—the Hannah Butler Concert Company and the Marion Green Concert Company. These artists at the head of their own concert companies will undoubtedly meet with much success. Both are very popular in the artistic and social world and have had big seasons in the past.

The Dunstan Collins Music Teachers' Exchange has booked positions for sixteen teachers in the past two weeks. Five of these positions are for teachers from abroad—three from Berlin, one from Paris and one from Christiania, Sweden.

Paris Chambers, the noted English trumpeter, is located in Chicago temporarily. Mr. Chambers leaves this week for Ottawa and Toronto for special solo engagements, and on his return will be heard in concert work here. Mr. Chambers has had a very interesting career and has had all kinds of honors conferred upon him for his art and ability, which have placed him among the foremost artists of the day.

The programs of the Musical Art Society, Clarence Dickinson, conductor, for the coming season will include many novelties, such as "Six Sacred Songs," by Hugo Wolf; part of the sixteen-part mass by Grel; compositions by Palestrina, Bach and many others of the classical period. Also there will be many modern composers represented, as Reger, Koessler, Bruckner, Brahms, Georg Schumann, Gretschainoff and many others. The programs for the Aurora Musical Club, also under the directorship of Mr. Dickinson, will include for the 1908 season the Mozart "Requiem," Parry's "Pied Piper of Hamelin" and "Tannhäuser" all with orchestra and with the assistance of a distinguished soloist.

The Walter Spry Piano School announces that the

weekly music study classes for advanced pupils will begin September 20. Mr. Spry personally conducts these classes and he will begin the work with a course of six pedagogical lectures on the following subjects: "Correct Methods of Study," "Technical Studies," "Beethoven Sonatas," "Romantic Music," "Contemporaneous Composers" and "Modern Methods of Interpretation."

Emil Liebling announces that much to his regret he will be obliged to discontinue his lectures at the American Conservatory this coming season on account of his many out-of-town engagements. Mr. Liebling's lectures given before the American Conservatory in former seasons have been one of the features of this admirable institution's curriculum and it is to be regretted that they are to be discontinued.

Lester Bartlett Jones, director of music at the University of Chicago, has just issued a very interesting circular on his series of lecture recitals entitled "Unique Musical

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Dunstan Collins Musical Agency  
PHILIP RAY, Manager, Auditorium Building, Chicago, Ill.

Programs," arranged for this coming season. Mr. Jones will have the assistance of Edgar A. Nelson, pianist.

Mary Wood Chase, the talented pianist, who has been heard frequently in the last few seasons with orchestra, string quartet, and in recitals, concerts and private musicales, has just issued an attractive circular announcing that she will open her studios in the Fine Arts Building in September, with an efficient corps of assistant teachers in the various grades of piano playing, and intermediate, advanced and artists' classes in interpretation, technique, harmony, theory, ear training, dictation, analysis, sight reading, normal training, musical history, and an orchestra study class, also children's classes. Miss Chase will personally supervise all the work. In the pedagogical principles of musical art, Miss Chase has met with success equal to her virtuoso career, and is eminently fitted for the training of artists, teachers, and all those desiring a thorough, rounded musical education.

A program of some few of the artists' recitals given at the New York Chautauqua has just been received from William H. Sherwood, director of the Chautauqua piano department, and in which concerts Mr. Sherwood has played some very attractive numbers. On the occasion of the first recital in July, Mr. Sherwood played the "Echo," by Bach; the Chopin preludes in B flat minor, F major and D minor, and two Rubinstein numbers, fifth barcarolle (in A minor) and the staccato etude. At the second recital, Mr. Sherwood played the MacDowell concerto in A minor, with orchestral parts on second piano. The fourth recital contained the Beethoven "Appassionata Sonata," and a group by Chopin. The fifth program, the Grieg ballade in G minor, and two numbers of Schubert, impromptu in B flat, and the Schubert-Liszt "Erl King." The seventh recital contained, among other numbers, Mr.

Sherwood's "Allegro Patetico," a composition very artistic and pianistic and worthy of much popularity. Mr. Sherwood will return to the directorship of the Sherwood Music School, in the Fine Arts Building, on September 9.

Marion Green, the popular basso cantante, filled his fifth engagement this season in Lima, Ohio, on August 7, as soloist with the Mendelssohn Male Chorus.

Mr. and Mrs. Clarence Dickinson, who have been spending the summer in Ontario, Canada, will return to Chicago early in September. While in Ontario, Mr. Dickinson was especially invited to give an organ recital at the St. James Episcopal Church, of Carleton Place, Ontario, and of this recital the Carleton Place Herald of August 13 published the following review:

Clarence Dickinson, the celebrated Chicago organist, was heard in St. James Church Monday evening, in a splendid program of organ music. Mr. Dickinson has marvellous control over his instrument, and nothing seems too difficult of accomplishment for him. He possesses, too, the ability to bring out all the best that is in an instrument, his selections being so skillfully chosen that every stop, every combination and every tone of the beautiful Cassavant organ in St. James' was shown to advantage. The program opened with the tremendous Bach Fugue in D major, in which Mr. Dickinson's faultless finger technique and pedalling were both brought into evidence. The Thiele finale in A flat and Widor toccata from the Fifth Symphony also displayed a brilliant technique combined with a repose in execution which is one of the characteristic features of Mr. Dickinson's playing. A Dithyramb dedicated to Mr. Dickinson by Clarence Lucas was particularly interesting to a Canadian audience as Mr. Lucas is a Canadian, though he has resided in London for so many years that he ranks now with the foremost English composers. Among the most pleasing smaller numbers were the "Autumn Sketch," by Brewer; a religious scene by the great French composer Massenet, transcribed by Dickinson from the orchestral score; a characteristic Oriental sketch by Bird, and Mr. Dickinson's own lullaby, a very charming bit of musical composition.

EVELYN KAESMANN.

#### Franz Emerich's Famous Pupils.

Charles Dalmores, who made such a great hit at the Hammerstein Opera last season, has been studying with Franz Emerich, the eminent singing master of Berlin, during the summer. Besides his vocal work he studied some Wagner roles in German with Emerich, among others Lohengrin, which he will sing in Bayreuth next summer.

Betty Wolff, who has been engaged by Savage for the "Madam Butterfly" tournee, studied this part with Madame Emerich. Harriet Bené and Madame de Philippi, both members of the Savage Company, have also been studying this summer with Madame Emerich. Further, Francis MacLennan and his wife (née Florence Easton) have been under the Emerichs and have been started upon the operatic career in Germany by them.

#### Many Bookings for Gerardy.

Jean Gerardy, the great Belgian cellist, who comes to America again this season, will make his first appearance in New York at Mendelssohn Hall, on Friday evening, November 8. Gerardy is already booked at Montreal, Quebec, Halifax, Chicago, St. Paul, Minneapolis, Milwaukee, St. Louis, Detroit, Indianapolis, Lincoln, Omaha, Denver, Salt Lake City, Birmingham, New Orleans, Houston, etc. Gerardy will also play at many New York concerts and musicales.

#### Alexander Lambert's New Method for Piano.

Alexander Lambert is back in town after a profitable summer at his country home. During the vacation months Mr. Lambert completed a new piano method for beginners. The work is to be published by G. Schirmer, and it will doubtless become popular with many earnest young students. Mr. Lambert will soon resume his teaching at his Lexington avenue studios.

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**MAX BENDIX'S CAREER.**

Max Bendix, who has signed a five years' contract with the Dunstan Collins Musical Agency as director of the new Chicago Philharmonic Orchestra for spring festival engagements, will take up his permanent residence in Chicago, beginning in October.

An interesting sketch of Mr. Bendix appeared in *The Violin World* (edited by August Gemünder & Sons, violin makers) last November, from which the following is taken:

"Max Bendix was born in Detroit, Mich., March 28, 1866. On his mother's side he is a direct descendant of the famous composer, Felix Mendelssohn. His early training was obtained at the Cincinnati Conservatory, where he took the gold medal at the age of fourteen. Max Bendix made his first professional appearance at the age of nine and has been constantly before the public ever since. In 1885 he went to New York as concertmaster for the opera season at the Metropolitan Opera House. Although but twenty years of age at that time, his exceptional abilities and remarkable talents as an orchestra violinist and soloist attracted the attention of the leading orchestra musicians of America. When a concertmaster was needed, therefore, for the Thomas Orchestra, Mr. Thomas at once offered him the post, which he held from 1886 to 1896. This appointment so successfully held during ten years placed him in the front rank of present day musicians.

"The most conservative critics have pronounced him a born leader, possessed of a sense of rhythm that is irresistible, an intense temperament, and a purity, strength and beauty of tone which are exquisite.

"Halir speaks of Bendix's marvelous left hand, which he says is a giant's, with tendons of steel, and Ysaye emphasized his appreciation of Bendix's skill by presenting to him a bow of priceless value, once the property of Viextemps.

"As a soloist Mr. Bendix's name is known throughout the United States wherever music in its highest form is appreciated.

"During 1904 Mr. Bendix was engaged as conductor of the World's Exposition Orchestra, at St. Louis, and during the season of 1904-1905 Mr. Bendix was especially engaged by the Metropolitan Opera Company as concertmaster for the Wagner operas.

"In 1900 Mr. Bendix organized the Bendix Quartet and gave a series of subscription concerts in New York City and toured the East and South with the Bendix String Quartet. Mr. Bendix will be an acquisition to Chicago's musical life."

**Madame Gadski's Narrow Escape.**

Particulars regarding the automobile accident in which Madame Gadski narrowly escaped death have been received in a letter from the prima donna to her manager, Loudon Charlton. The mishap occurred while Madame Gadski and her husband were en route from Toulon to Cannes in the big touring car which the singer purchased in this country at the close of her last concert season. The particular spot was the so called Corniche d'Or, where, at a turn in the narrow road, the cliffs drop down sheer to the Mediterranean.

Rounding this turn the Gadski party encountered another touring car, and in turning out the singer's chauffeur ran too close to the edge of the ravine. The left wheels slipped over the edge and in a twinkling the car toppled over, throwing the occupants in a heap. The car was saved from plunging over the ravine only by a tree growing from the side. With the greatest caution the frightened occupants crawled out, expecting each moment to feel the car crashing past its barrier, but the tree held and no one was injured.

Instead of fainting, as the traditions of her sex demanded, Madame Gadski proceeded to rescue her camera from the tonneau, and calmly took a picture of the upturned automobile. Meanwhile half a dozen Italian workmen were secured to right the car and the party resumed its journey by rail, the automobile being left behind for repairs.

Madame Gadski will sail for the United States within a few weeks to start on tour in concert before resuming her place at the Metropolitan Opera House. The prima donna will visit the principal cities of the South and West her tour extending to the Pacific Coast.

**A \$6,578.25 Concert.**

The above figures, representing the receipts from the sale of tickets for the Schumann-Heink concert in Ocean Grove, on Thursday evening last, under the direction of Tali Esen Morgan, establishes a new record in the receipts and attendance at the concerts of this marvelous artist. The Schumann-Heink concerts in the past year have been marked by large monetary returns, but this one, in particular, carries with it the emphatic endorsement from a most cosmopolitan audience that Schumann-Heink is as dear to the general public as Patti was fifteen or twenty years ago. Over 9,000 persons were in the Auditorium

to greet the famous contralto. At the close of the English songs the listeners waved their handkerchiefs and cheered the singer. The group included, "Love in a Cottage," "You Only," both songs by Rudolf Ganz, and Handel's largo, "Trust in the Lord," etc.

**Clarence Eddy at the Sunday Services.**

Clarence Eddy, the renowned organist, took up his duties at the services on Sunday, September 1, in the Tompkins Avenue Congregational Church, Brooklyn. Mr. Eddy passed a pleasant vacation at Kineo, Me., and later visited the Belgrade Lakes, Portland, Boston, and other attractive New England spots. At Magnolia, Mass., Mr. Eddy gave a recital at the village church, Wednesday evening, August 28, assisted by Albert Taylor, cellist. The program included works by a number of Americans:

Concert Prelude and Fugue (new).....	Faulkes
Berceuse (new).....	Shelley
Scherzoso (new).....	Woodman
Suite in C major, op. 205 (new).....	Homer N. Bartlett
(Dedicated to Clarence Eddy.)	
Andante Symphonique (cello solo).....	Erlanger
Am Meer (By the Sea).....	Schubert
(Arranged by Clarence Eddy.)	
Prelude and Fugue in A minor.....	Bach
Spring Song.....	Hollins
Concert Etude in B flat.....	George E. Whiting
(Dedicated to Clarence Eddy.)	
Elegie (cello solo).....	Massenet
Tarantella (cello solo).....	Hollman
The Curfew (new).....	Edward I. Horan
Triumphal March (new).....	Alfred Hollins

**Bispham to Open Season October 13.**

The recital with which David Bispham will open his own and the New York concert season at Carnegie Hall, on Sunday afternoon, October 13, will be of a popular character, the distinguished baritone having selected a miscellaneous program of a lighter sort that is bound to appeal to all classes of music lovers. Those who recall the throngs that used to gather to hear Mr. Bispham when he inaugurated his series of Sunday afternoon concerts some seasons ago will have no doubt as to the popularity of this year's plan.

In England, last year, where Mr. Bispham produced Liza Lehmann's opera, "The Vicar of Wakefield," critics were agreed that the baritone had never before been in better voice, and the same verdict has been rendered on the one or two occasions when he has been heard since his return to America.

**The Mehan Studios.**

Mr. and Mrs. John Dennis Mehan are enjoying a restful vacation at a quaint inn in the Vermont mountains. They will return to New York a few days before the opening of their season on September 30. Mr. Wilcox, first assistant at the Mehan studios, returned from his vacation on September 1, and is already receiving his pupils and booking students for other members of the faculty. Mr. Wilcox is at the studios daily.

A new feature of the work at the Mehan studios during the coming season will be class lessons. Groups of four pupils will be received by Mrs. Mehan for song interpretation and by Mr. Mehan and Mr. Wilcox for tone work, each pupil receiving fifteen minutes individual work and having the privilege of observing the work with his or her classmates during the remainder of the hour.

**Tirzah Hamlen Chapman Dead.**

Tirzah Hamlen Chapman, the contralto, died on Sunday, September 1, in the Prospect Heights Hospital, Brooklyn, after three months' illness. Mrs. Chapman was the wife of the baritone, Harry Livingston Chapman, and both were members of the choir of the Lafayette Avenue Presbyterian Church, Brooklyn. While frequently heard in concert, Mrs. Chapman had few appearances in New York. She was blessed with a voice of unusual richness and range, and her death, in the prime of life, is sincerely mourned by the large congregation that had heard her since the beginning of her career. The last days of Mrs. Hamlen's life were particularly agonizing, as her sisters, her husband, her husband's brother and a friend gave of their blood, hoping through this sacrifice to infuse vigor into the veins of the sufferer, but it was of no avail.

**Vittorio Carpi to Remain in Florence.**

Vittorio Carpi, the famous baritone and vocal master, has declined the position of director of singing at the Imperial Russian Conservatory of Music, at Kiew, which was recently offered to him. Although the conditions were in every way attractive, Signor Carpi preferred to remain in Florence, where he has a large following. The Carpi studios are at Via Nazionale 24, in the beautiful Tuscan capital. Signor Carpi has recently returned from his vacation passed in Sanscasciano, and has resumed his teaching. A number of American students are coaching with this master, who, it will be remembered, taught for some years in the United States.

**Beatrice Fine's Criticisms.**

Beatrice Fine's success as soloist at a recent orchestral concert in Ocean Grove has been recorded in *THE MUSICAL COURIER*. The following press criticism tells more of Mrs. Fine's numbers and how the soprano delighted the large Auditorium audience:

Madame Beatrice Fine, the soloist, never sang better at Ocean Grove or probably anywhere else. Her first number, a concert waltz, "Parla," by Ardit, was splendidly rendered. She was recalled and sang "Spring Is Here." Upon her second appearance Madame Fine sang Wilby's "Summer Rain" and Herbert's "Butterfly Song" from "Babette." So well was the song given that the singer was recalled. She repeated the same selection, Alice Walter Bates was at the piano for some of Madame Fine's solos. The orchestra accompanied her in two numbers.—Ocean Grove Shore Press, August 11, 1907.

Another tribute to Madame Fine's singing, from a Philadelphia paper, reads:

Madame Beatrice Fine, the soprano soloist, possesses a beautiful voice of wide range and power, her expression and enunciation being remarkable. Perhaps she was at her best in a Polonaise from "Mignon," though her solo work with the chorus in "The Genius of Music" was excellent.

**Lady Halle Still Plays.**

The longevity of musicians in general and violinists in particular, long has been a subject of comment. Lady Hallé will, in a few months, reach her seventieth year. When she was in London recently she was the soloist in one of the Philharmonic concerts and played the Mendelssohn concerto, the same work she performed with the same orchestra (although, of course, not with the same instrumentalists) fifty-eight years ago. The skilful way in which she played the Mendelssohn masterpiece was commented upon by the London music critics. Lady Hallé, the widow of the late Sir Charles Hallé, is a member of the famous Neruda family. Her sister, Amalie, the pianist, was three years her senior, and her brother, Victor, the cellist, two years her senior. The three made their debut in England, April 30, 1849, in the old Princess Theater. Wilhelmine played Ernst's "Carnaval de Venise." In a concert in the same place a few weeks later the violinist performed De Beriot's second concerto. Lady Hallé shows an astonishing preservation of her violinistic powers. Her technique seems unimpaired and her intonation remains true. This cannot be affirmed of any other violinist who is within ten years of this remarkable woman's age.

**Paganini's Gentleness.**

A sermon contributed not long ago to the Sunday edition of the New York Herald was based on this text: "Thy gentleness hath made me great," II. Samuel, 22:36. The author of the discourse, the Rev. Frank M. Goodchild, thus employed Paganini to illustrate "the power of gentleness":

"It is easier to recognize a man's greatness than to discern the secret of it. And yet men are always very curious about the process by which a great man has reached his eminence. A man was curious to know the secret of Paganini's power over the violin. He got a room next to Paganini's at an inn and watched him. He saw the great musician when he arose in the morning take the precious instrument, place it under his chin, make a few passes over it with the bow, kiss the back of it, and, looking up, murmur a prayer over it. Then he locked it in its box again. No one ever showed the possibilities there are in a violin as Paganini. He could make it sound like a wail from the lost world, and he could make it ring with joy so that you would think you heard the songs of paradise. And the secret of it was that he loved the instrument."

**Kelley Cole to Make Another Southern Tour.**

Kelley Cole, tenor, will be heard this coming season in the Far South, a section of the country in which he is particularly popular. Mr. Cole will sing in recital in several Texas cities, while he will also fill a number of oratorio engagements. The tenor has been spending his summer in Bennington Center, Vt., where boating and golfing afford free play to his love of out-of-door life. He will return to New York shortly to prepare for his season, which, under the direction of Loudon Charlton, bids fair to be one of unusual activity.

**Mr. and Mrs. Mees Back From Europe.**

Arthur Mees and Mrs. Mees were among the arrivals from Europe Saturday of last week. While abroad they visited Berlin, Dresden and Munich. In Munich, they attended the performances of the Mozart Festival, and a part of their sojourn was passed in the Bavarian Alps.

"Fräulein Sherlock Holmes," libretto by Brammer and A. G. Wald, music by M. G. Criketown, is the name of a vaudeville in four tableaux, with song and dance, given recently for the first time at the Munich Volks Theater.

## EUROPEAN NOTES.

A committee has been formed in Berlin to raise funds for a monument there to Joseph Joachim.

Tito Ricordi has purchased a new opera, "Jacopo Ortis," by Gennaro Napoli.

Don Lorenzo Perosi is reported to be ill with neurasthenia in Rome.

The sculptor Carninatti's sketch for Milan's Verdi monument has been accepted and the work is to be finished in 1910 or 1911. The compensation will be 125,000 francs (\$25,000), a large amount as rewards go in Italy for deeds of art.

Private Councillor Dr. Charles Lampe-Vischer, of Leipzig, for many years president of the Gewandhaus concerts at Leipzig, who died not long ago, left a legacy of 3,000 marks (\$750) to the members of the orchestra.

At the Warsaw Opera a fairy opera, "The Virgin of the Glacier," by a young Pole, Adolphe Gurcewski, was recently given a first hearing.

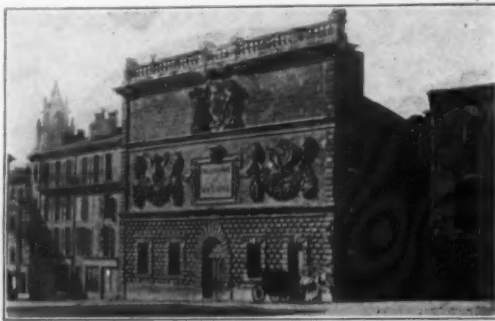
A drama in real life recently took place at the Copenhagen Opera. The heroine was Mme. Nathansen, a young and celebrated singer, whose beauty and talent had won her innumerable admirers. During the entr'acte of

"The Merry Widow," after Mme. Nathansen had finished a dance and retired behind the scene, her husband, mad with jealousy, fired two pistol shots at her, wounding her seriously, then turned his weapon at her partner in the dance and the director of the theater. The husband wounded them both, and finally blew out his own brains with a last shot.

The inauguration of a grand organ recently took place in the concert hall of the Rossini Lyceum at Pesaro. Two concerts were given to commemorate the occasion, in which Enrico Bossi, director of the Musical Lyceum of Bologna,

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Admirers of symmetry in architecture will be impressed



with the design of the Conservatory of Music in Avignon, a photograph of which is here reproduced.

took the leading part at the organ. Besides works of Bach and Marcello, Signor Bossi appeared on the program with two notable compositions of his own, namely, "Vision," for violin and organ, and concerto in A minor, for organ and orchestra.

"Matrigua," a new operetta in three acts, libretto by Cesare Benedetti, music by Michele Andreoni, was recently given at Campiglia Maritima.

A new operetta, "Giovacchino Rossini," is to be given shortly at an Italian theater. This will be the first time that Rossini, the composer of "Tell" and "The Barber of

Seville," will be impersonated on the stage. Carlo Marchisio is responsible for the libretto and Constantine Lombardo for the music.

"Tradita," a dramatic scene, music and words by Gilbert di Winckels, had its first hearing at the Turin Opera.

Giuseppina Sestelli-David died recently in Naples at the age of eighty-six years. She was formerly a singer of renown and daughter of the celebrated tenor Giovanni David, one of the best interpreters of Rossini's works.

A committee has been appointed to deliberate on all questions related to music for the coming Munich Exposition in 1908. The members are: Sigmund von Hausegger, president; Ernest Boche, Louis Hess, Thomas Knorr, Paul Marsop, Max Schillings, Frédéric Schoen, Bernhard Stavenhagen, Felix Mottl, Max Reger, Richard Strauss and Felix Weingartner.

The management of the Wiesbaden Opera has just published the novelties to be given there this season. "Thérèse," by Massenet, figures as one of the first.

The new hall of the Academy of Music at Budapest was inaugurated recently. The principal façade is ornamented with a bronze statue of Liszt. The hall seats 1,750 persons.

The performances at the Hannover Opera during last season numbered 137, comprising 41 works. Of these, 9 were of French origin, 9 were Italian, and the rest German. No one opera was given more than seven times.

"The Sailor's Bride," a Norwegian opera, by Aspertrand, was recently produced at Christiania.

Schumann's "Manfred," with Dr. Wuellner, Fräulein Anna Wuellner and Paul Struve as soloists, was produced recently at a concert in Goerlitz, under the baton of Conductor Hirte.

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